

The Essay-Proof Journal



Enlarged 1851 Die Proof.

July - 1944
Vol. I - No. 3
Whole No. 3

Official Journal of the Essay-Proof Society

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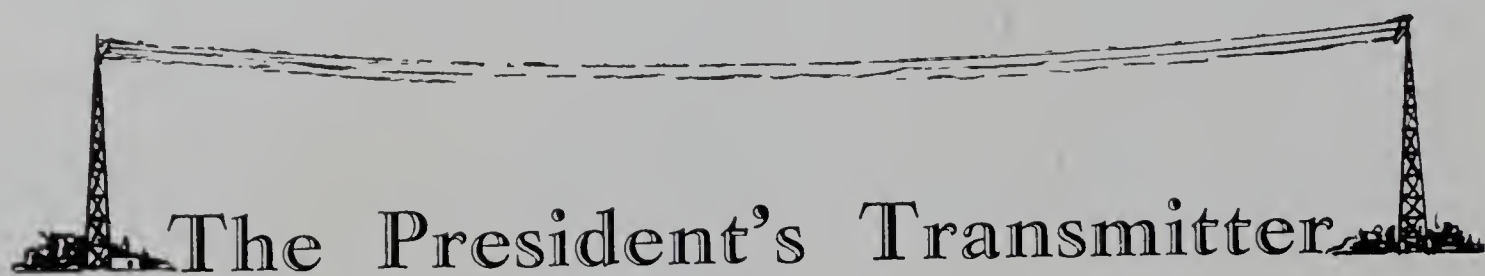
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The President's Transmitter

WORLD-WIDE

Letters that come to my desk indicate as varied interests in Essays and Proofs as in stamps. The field is so large, when we consider all stamp-issuing countries, and with so little information available, that we have scarcely begun to know our own hobby. It is our hope that, after the present conflict, our membership may spread over the world to include many who can throw new light on these problems. The story will not be completed easily or quickly, but there is a great thrill in discovering and setting down the answers to when, where, why, how and how many of these thousands of items were issued or are known to exist. There are still frontiers to be pushed back.

NUMISMATISTS

Plans are already under way by our editor to include articles on your specialty. Special attention will be given to Die Proofs that were produced originally for paper currency and later adapted for stamp designs.

PERSONAL SALESMAN

Our membership has passed 250. We could well use at least 250 more to do the kind of job we would like to do. Surely you have a few stamp collecting friends whom you could interest in our project. You might point out that any specialized collection, whether stamps or currency gains in interest, and frequently in value, by a complete historical background as well as chronological treatment. A few proofs will do this at comparatively small expense. If you are convinced yourself of the value of our Society, you ought to be a good salesman.

CHICAGO-MILWAUKEE

Both the Society of Philatelic Americans and the American Philatelic Society have graciously invited our membership to participate in their exhibitions, setting aside space for special groups of Essays and Proofs. It is the hope of your president and editor that these invitations will be promptly and appreciatively accepted so that our Essay-Proof Society may win honor, and the unenlightened receive an interest in another phase of philately.

HAPPY BIRTHDAY

Our own Essay-Proof Society, sired by Clarence W. Brazer just a few months ago, will hold its First Convention between those of our two big brother organizations at Milwaukee, on August the 15th. I shall be on hand to call the group together in Parlor A of the Hotel Schroeder. To create further interest in our new-born society, our editor is presenting a trophy to be awarded to the best essay-proof exhibit as illustrated on page 142. This cup will be retained by the winner when captured three times.

FAMILY CIRCLE

New York Chapter No. 1 is now a full-fledged member of the Essay-Proof Society. We will soon see a Chicago Chapter enter our circle. Garland Marks of Butler, Pa. is forming a Postal Stationery Unit. This unit will comprise essays and proofs of Postal Cards, Stamped Envelopes, Wrappers and other postal stationery items.

All our members are cordially invited to address.

Chester A. Smeltzer
71 Murray St.
New York 7, N. Y.

Remarks On The Die and Plate Proofs of the Franklin Carrier Stamp

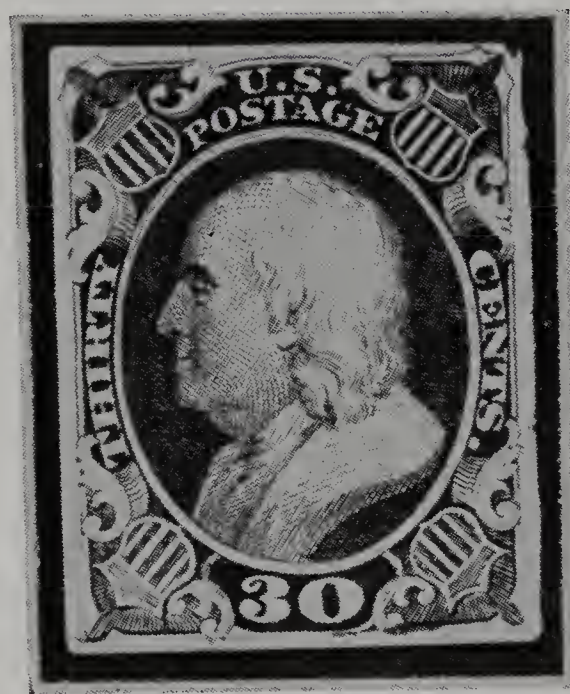
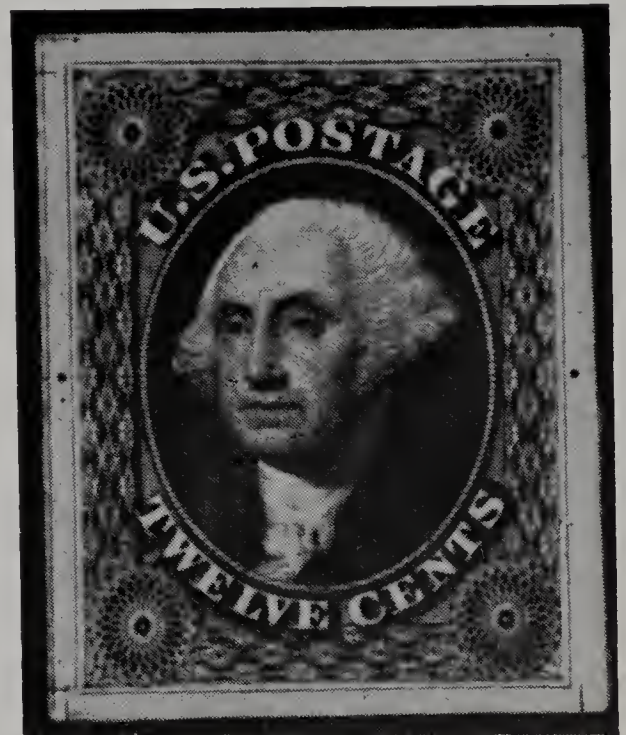
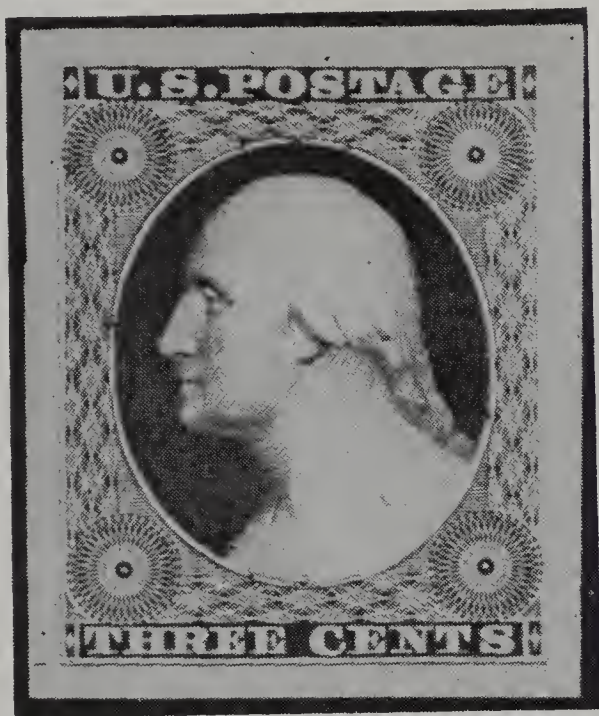
By Carroll Chase



Fig. 1. The 1851 Original Die Proof

The original die for the Franklin Carrier was made in 1851 by Toppan, Carpenter, Casilear & Co., who made the entire set issued from 1851 to 1860. This is one of the few United States stamps, by the way, which expresses no value. I suppose the value was omitted deliberately because the carrier fee varied or had varied in different cities. The die was a rather thin piece of steel about 57.5 mm. wide and 50 mm. high. As far as my notes and recollections go, I have seen but two original proofs from it, both in black. One, which I sold, is now in the B. K. Miller collection in the New York Public Library and the other is owned by Clarence W. Brazier. Others may exist but, at any rate, it is a very rare proof. It has a number of guide lines on it (See Fig. 1) and remarkably enough, it shows that there existed in the lower left corner of the die block (showing of course on the lower right corner of the die proof) three partial impressions of the rosette

used for each corner of the design. These of course came from a small stock transfer roll. This rosette has a center that is not round but oval and the designer wished the oval on the rosettes to be in the same axis at each corner. This probably accounts for these partial trial rosette impressions. This, the original die proof, shows both inner lines distinctly recut and the upper right corner (the triangles, etc.) as clearly engraved as the other three corners. There is a single frame line at the top and bottom and the tessellated work shows very distinctly in the white oval around the medallion on all four sides. Note that the fine dots, as well as the heavier portion of the tessellated design, show clearly.



This original die block is not, or at any rate some twenty or so years ago was not, in the possession of the government. At that time I saw it and handled it myself in the office of a New York dealer. Obviously it had not been turned over to the government with the other dies of the set—why I do not know. Its present whereabouts is unknown to me.

Fig. 2. The 3 and 12 Cents Die Proofs and 30 Cents Plate Proof

Lacking the original die and (in 1903) needing one to be able to produce a complete set of United States postal die proofs, the Bureau of Engraving and Printing found itself obliged to make a new one. The original plate of the Franklin Carrier was however in the possession of the Bureau and it has always been a mystery to me why one impression from a portion of it was not taken up on a roller and used to make a new die. Possibly

the plate was not in a condition to stand such a manipulation. They did the next best thing. They took the head of the 30c 1860 stamp (probably from the original die), the rosettes from the 12c 1851 die and the tessellated work from the 3c 1851 die (See Fig. 2) and were thus able partly to reconstruct a new die. Even so, they were obliged to engrave new top and bottom labels and the ornaments just above or below each end of the labels, to connect the tessellated work and rosettes, to draw vertical frame lines and to put in a series of horizontal lines between each rosette and the medallion. The result (See Fig. 3) is only fairly good, not much more satisfactory than the 5c and 10c 1847 reproduction dies. The new die proof is about $\frac{1}{3}$ mm. too wide, nearly $\frac{1}{2}$ mm. too short vertically and shows several distinct errors.⁽¹⁾ The new die was evidently copied from a plate proof or a

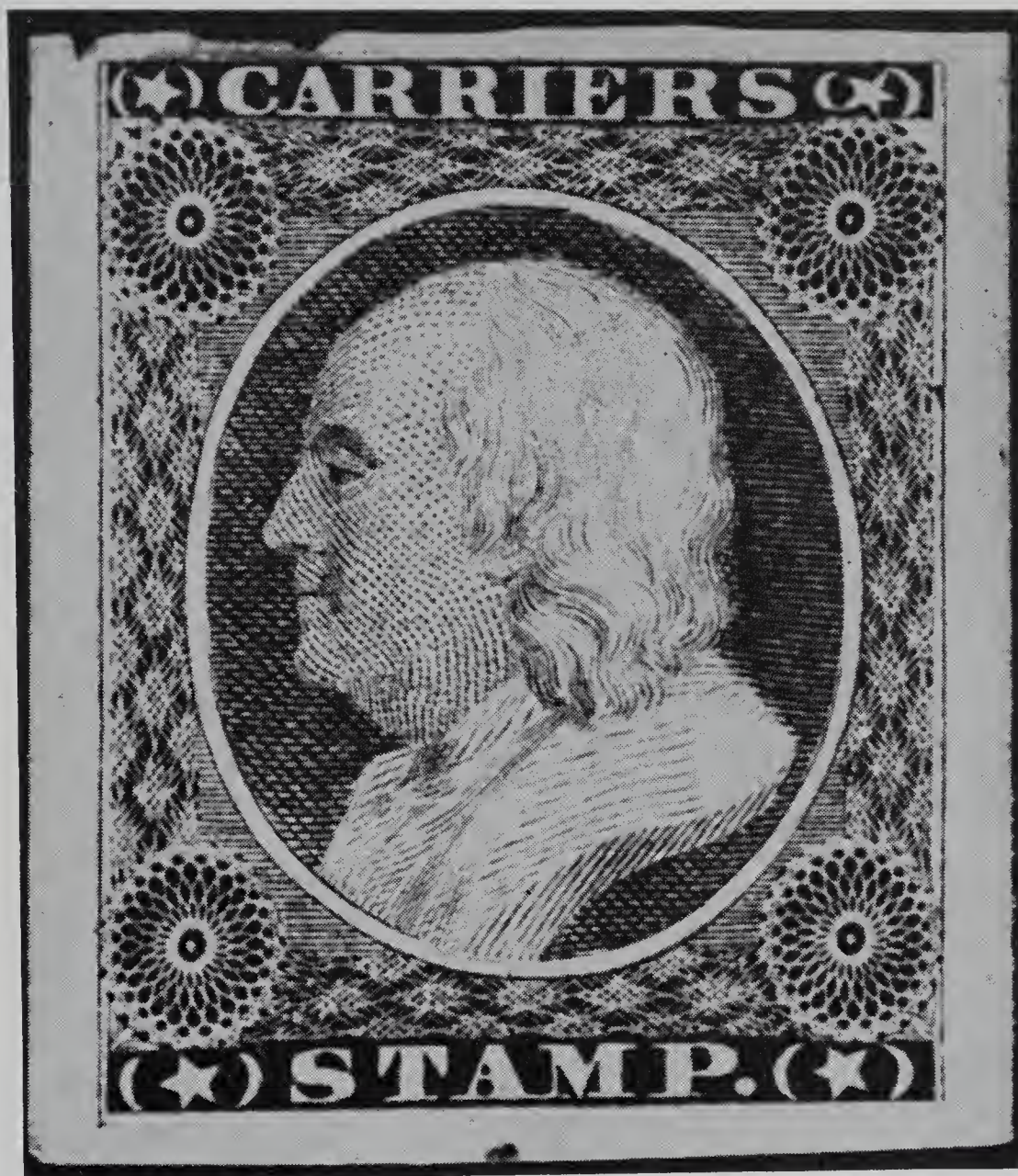


Fig. 3. The 1903 Reproduction Die—LO1E-B

reprint of the stamp and this accounts for the absence of the top and bottom frame line. These had been removed from the original transfer roll before making the plate. The upper right triangle, just below the right end of this upper label, was left blank (it is nearly white on some plate proofs and they had apparently chosen one of these as a sample) and all four of the rosettes are placed too far from the medallion; this evidently being the reason why the design is too wide. The white oval around the medallion is clear of the tessellated work, though it shows on the original die. The upper and lower bands of tessellated work were a little too short and so had to be finished by hand, the repair work not being very good. Finally, the 30c 1860 head is not the same as the original Franklin head though it resembles it decidedly. It had been extensively re-engraved and deepened when it was taken from the Franklin die in 1860 for use on the 30c die. Of course the

(1) Editors Note—Some variation in size of prints may be due to varying of shrinkage of different kinds of paper.



Fig. 4. LO1E-A

Franklin medallion may have been a stock piece not made expressly for the Franklin Carrier though I doubt it. Brazer lists this imitation die as an essay under the number LO1E-B. Of course it depends on one's definition of an essay, but if this is one so are the 5c and 10c Government reproductions of the 1847 issue.⁽²⁾

Besides the two die proofs mentioned, we have a third. It resembles closely the first one described but is from a new die block, square or practically so, measuring about 50 mm. on each side. It shows considerably less detail, the hair on the head being less marked, several lines being missing or faint. I am pretty well satisfied that the origin of this die proof is a Franklin Carrier transfer roll that got into the hands of Schernikow (or some one else who worked for or with him) and who had a new die made, nearly square, as was the case with all the 1851 dies of his set. (See Fig. 4). These die proofs, (Brazer prefers to call them die essays), which exist in many colors on several papers, are listed by Brazer in his catalogue of essays under the numbers LO1E-Ab to f. This die proof differs considerably from the original. I feel confident that it was made in the following manner. The transfer roll, which got into Schernikow's possession, had its surface burnished down (just possibly because of slight damage) removing many of the finer lines from the relief. This gives the *effect* of an unfinished die but we have proof that it cannot be one. The part of the tessellated work showing in the white oval around the medallion lacks the fainter dots which show on the proof from the original die. These

(2) Editors Note—LO1E-B small die of 1903 which was not sold to the public, is listed as an essay because it is different in design from the LO1 stamp sold for "prepayment of postage." The 1847 5c and 10c reproductions of 1875 were sold at face value to the public, tho not good for "prepayment of postage" due to the 1847 stamps having been demonetized, and therefore are not classed as essays.



Fig. 5. LO1E-A. (Brazer's LO1Aa and aa)

were surely not engraved by hand but were transferred by the roller. It would be impossible to add them after. To improve its appearance the new die block was then touched up by hand, but only to the extent of re-engraving the four frame lines and the two inner lines (one on either side) each of these latter being in three sections, that is to say broken opposite the center of each rosette. The colors and papers of these proofs correspond with the other so-called Schernikow productions and are of about the same degree of rarity. They were obviously made at the same time. One of the three dealers who marketed the Schernikow proofs told me that about fifteen sets had been made and that the dies, etc. had then been thrown into the East River. Some believe only ten sets were made and this may be the correct figure.⁽³⁾

The vignette alone of this design (Brazer's LO1EAa and aa) also exists on similar papers and in similar colors (See Fig. 5). My own belief is that the transfer roll was cut down, the surface further burnished down, and a new die made. One reason for so thinking is that distinct parts of the tessellated work in the white oval around the medallion which show on the die proof are still found here. If the die were a build-up and not a break-down, *this could not be the case*.

We thus have three Franklin Carrier die proofs. First—the original; second, the government reproduction (corresponding closely to the 5c and 10c 1847 government reproductions); and third, the two “Schernikow” manipulated and to some extent faked die proofs. The first is surely not an essay. The second I personally would not call an essay but a government reproduction and the third “pair” I would denominate fake essays.

(3) Editors Note—The Author's belief, that Schernikow had new dies made, differs from that of the editor, that Schernikow in 1903 only had prints made from old dies. We have an article on this subject in preparation, based on correspondence with the late Ernest Schernikow.



Fig. 6. The Plate Proof

As for the plate proofs. These are all without the top and bottom frame line as shown on the die, as these lines had been removed from the transfer roll before rocking the designs on the plate (See Fig. 6). Traces of a top frame line, however, may be seen on certain top row copies. They exist in their normal color on India and on card and a fair range of tints and shades may be found due of course to the various printings. The "Atlanta" cardboard proofs exist in the usual five colors—brown, red, blue, green and black. The imprint was at the left side of the left pane and the right side of the right pane showing opposite the four center stamps. No number was ever added to this plate. Plate proofs also exist on regular white stamp paper (such as was used for the other values of the 1851 set) in brownish-orange. These are rare and almost certainly come from a trial sheet made for the choice of the stamp color. One pair of these has been seen. A plate proof also exists on pale yellow paper but is extremely rare. I am not entirely satisfied as to its authenticity, though the color is fairly uniform throughout. I suppose the possibility exists that this is a reprint on the usual rose paper chemically changed.

The plate had a long nearly horizontal crack showing on positions 17, 18, 19 and 20 of the left pane and 11, 12, 13 and 14 on the right pane. These have been seen on both cardboard and India proofs. I once owned an unsevered block on India paper showing the complete crack, thus coming from the two panes, that is to say not cut down the center line. No. 91 in the left pane also shows a small stellate crack at the lower left corner. There are a number of double transfers on the plate which of course may be found on the proofs. Nos. 2, 4, 14 and 92R are the strongest although there are a number of slighter ones. I have seen the statement made that, because of the crack, only the lower half of the plate was used for the issued stamps. This is proved to be wrong by the existence of an original stamp showing part of the crack. In other words, the entire plate was used for the issued stamps.

Herbert Bourne, English Engraver

Herbert Bourne (1825-1907), celebrated English engraver, prepared the dies for several great stamp printing houses, including Perkins, Bacon & Co., and Waterlow & Sons. Examples of his work may be found in the issues of Queensland, Haiti, Liberia, Uruguay and Nyassa. *Western Stamp Collector*, Dec. 12, 1943.

Stamps and Paper Money

By Julian Blanchard, Ph.D.

Considering all the side lines that have developed around the hobby of stamp collecting, it seems strange that so little attention has been paid to a subject that has so much potential interest as paper money.

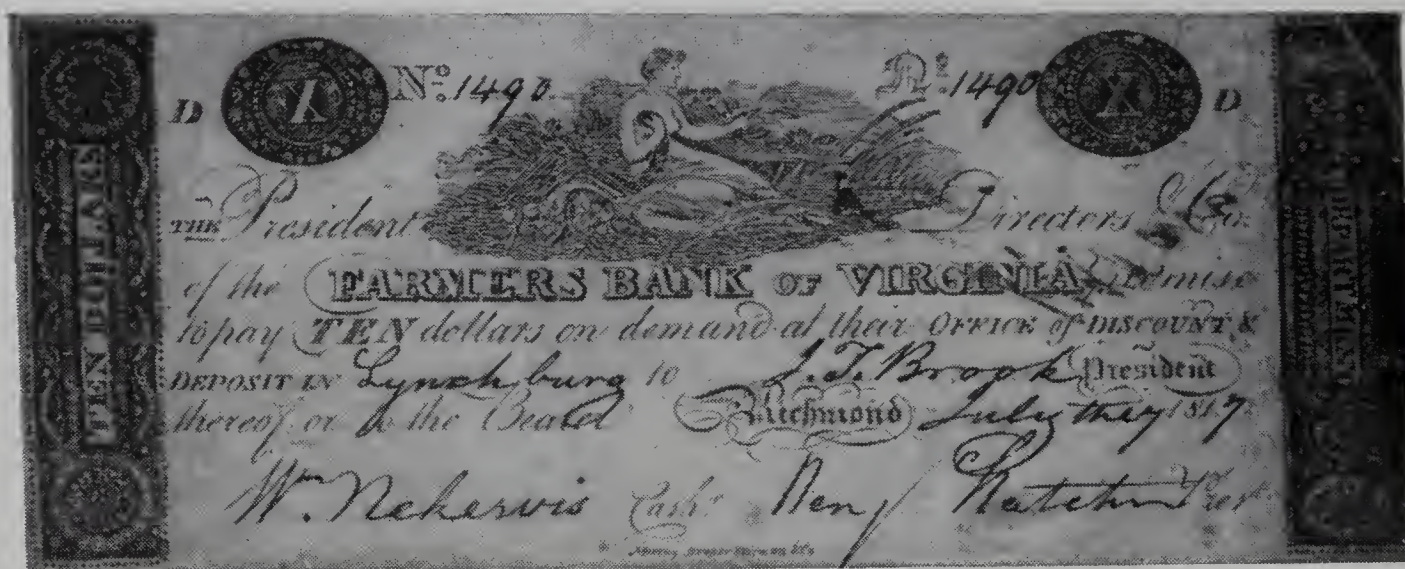
What is there about paper money that should appeal particularly to philatelists? First, however, it may be well to draw some lines of definition, for paper money collecting can be a broad field, world wide and time embracing. If we choose to keep within our own country, we will find, first in time, those somewhat unattractive looking notes of cardboard or thickish paper issued by each of the original American colonies, followed by various issues of the same kind by the Continental Congress during the Revolution; these, bearing the words "Continental Currency," being poured forth in such inflationary profusion as to give rise to the familiar expression, "not worth a continental."

It must be admitted that these specimens of paper money do not have much philatelic appeal, and yet they are not without a special interest. How generally is it known, for example, that the second occurrence of the use of circulating paper currency by a unit of government was right here in our own country, by the colony of Massachusetts, in the year 1690? As might be expected, the first was by China, many centuries before—that amazing civilization that invented so many things that were to be rediscovered long afterwards by the western world. All of these colonial notes bear pen and ink signatures of one or more citizens who were officially designated to sign them, to make them legal and valid, many of whom were men of prominence in their day. Amongst these are three of the immortal signers of the Declaration of Independence, and good specimens of these historic autographs are still available, and at a moderate cost. Further, and this is an item of real philatelic interest, several of the colonial issues were produced by Benjamin Franklin the printer, as attested on their backs—"Printed by B. Franklin and D. Hall." How appropriate would be the use of one or two such notes as an embellishment of some special collection of stamps featuring the founder of our postal system! Of equal general interest, perhaps, is the fact that some also were engraved (the borders at least) by Paul Revere, who was in reality much more expert as a copper engraver and silversmith than as a horseback rider at midnight.

Government Paper Money

Next, considering government money still, there is the paper currency of our national government, including that formerly issued by the national banks, which was backed by the government against a deposit of government bonds. Again, how many of us realize that after the Revolution our government issued no circulating paper money whatever until the advent of the Civil War? It was then that the famous "greenbacks" came into existence and the National Banking system was established. (Greenbacks they were called, in contrast to the state bank notes of the preceding era, the backs of which were generally blank.) All of these government notes are fine examples of the engraver's art, some exceedingly handsome in design, others comparatively drab, with many having obvious philatelic association.

In addition to the two classes of government paper money just mentioned, there are the many issues of the Southern Confederacy, national, state and local, generally inferior in workmanship and art, but in some cases quite creditable withal, considering the lack of suitable talent and the production difficulties that were involved. It is not uncommon to discover here and there a design that was copied from a vignette used on the then familiar state-chartered bank notes. There is one Confederate note that has a vignette from the very same die that was used a year later for a United States stamp, a fact of prime philatelic importance; and strange as it may seem, both were produced by a Northern engraving firm.



1810 Style of Bank Note, Without Much Adornment.
Engraved by Murray, Draper, Fairman & Co., Philadelphia.

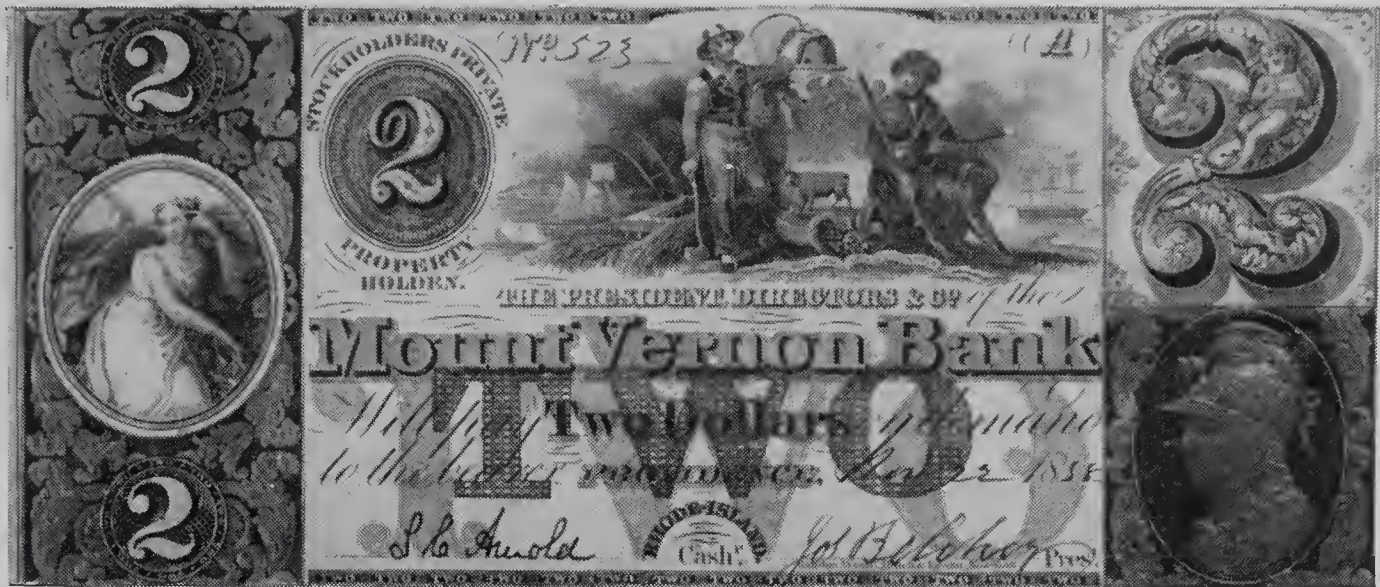
State Bank Notes

Turning now from government issued paper money, we have the vast quantity of state bank notes that appeared between the Revolution and the Civil War. These are often referred to as "broken bank" notes, although in many cases the banks that issued them did not go 'broke," but actually redeemed all their obligations when they went out of business. It is this class of paper money that affords such a rich field of activity for stamp collectors, particularly for those who have an inquiring and historical turn of mind, and it is this class that we are thinking of primarily in discussing the merits of paper money collecting.

As a result of the unhappy experience with the greatly depreciated paper currency of the Revolution (and of colonial days as well), there was engendered in the minds of most citizens an abhorrence of all paper money. In 1790 a mint was established for the coinage of gold and silver, but no paper money was issued by the government. Public men of the time, and others for long afterwards, gave vehement expression to their distrust of paper money.

Nevertheless, there was a need for more currency, and banks that were chartered by the various states exercised the privilege they possessed of issuing their notes, which were payable to the bearer in specie upon demand. The number of banks was small at first, totaling about a hundred in 1810, but they rapidly increased with the growth of the country and by 1860 there were 1600 in operation, while hundreds of others had come and gone in the meantime. Many were established upon much too slender resources, and in every panic or "depression" they failed in great numbers, making their notes valueless, while many others were absolutely fraudulent in every respect, these being banks of the truly "wildcat" variety. Often a succession of different issues would be put out by a bank, for one reason or another, and the sum total of different notes in circulation mounted to a formidable figure. It has been stated by an authority on bank notes that some 20,000 varieties are still in existence, while other thousands have disappeared without any description of them being left. Some of these varieties are exceedingly rare and seldom seen outside of historical museums, while many others are lying around in collectible quantities. This, then, is the stock of material that paper money collectors in the bank note line have available to draw upon. They will no doubt come out of their hiding places when demand for them sufficiently increases.

The earlier notes to be issued were rather plain and simple, with very little ornamentation or use of vignettes. They contained a few lines of script-engraving, with blank spaces for the serial number, date, sometimes name of payee (instead of the printed word "bearer"), and the signatures of the cashier and the president. It was soon found, however, that such notes were too easily counterfeited, and to combat this menacing practice various attempts were made to produce more complicated and difficult designs. This led eventually to the many beautiful vignettes and the intricate patterns of the geometric lathe that characterized a majority of the notes towards the latter part of this bank note era.



A Bank Note Printed Prior to 1858.
Abundantly Decorated by Rawdon, Wright, Hatch & Edson.

The occasional use of color was also an expedient in the contest with the counterfeiters, at the same time materially enhancing the attractiveness of the notes. The rapid advancement in the art of bank note engraving during its early history was much indebted to a pioneer whose name is honored also in stampdom, this man being Jacob Perkins. His ideas given to Asa Spencer towards the perfection of the geometric lathe, his introduction of the hardened steel die and of steel plates, affording so many more impressions than copper, his invention of the transfer press, making possible the precise duplication of designs from a master die, and later, after removing to England, his production for the British Post Office of the world's first postage stamp, the famous Penny Black—all this is a familiar story to stamp collectors, and might well be considered point number one in favor of giving more attention to the study of bank notes.

In spite of the many efforts to beat the counterfeiters, it can be stated that the battle was by no means won. Nearly every bank had some of its notes forged, and in any large collection of today numerous examples of spurious notes are likely to be found. The widespread practice became a veritable plague to this system of banking and constituted a serious loss to the public. This subject is a fascinating one in itself and is an example of the many historical excursions one could enjoy in a study of paper money.

The Bank Note Engraving Firms

With the increasing number of banks throughout the country, the demand upon the engraving companies for the production of notes correspondingly increased. This naturally led to the organization of more concerns to compete for the lucrative business, and in turn they attracted to themselves more and more artists with a talent for fine engraving, and provided an incentive for others to take up this profession. Thus it was that the business of bank note production came to be a primary contributor to the great flowering of the art of engraving that occurred in the period prior to the Civil War. A serious study of bank notes, if only as examples of engraving, will almost inevitably lead one to look beneath the surface and behind the scenes, to find out something about the personalities of those who produced them, about their lives and work. The attention of the collector will soon be drawn to the small-lettered imprint usually appearing somewhere along the margin, and he will gradually become familiar with such names as Peter Maverick, who was one of the earliest in the business, the employer and teacher of many that followed; Murray, Draper, Fairman & Co., or Fairman, Draper, Underwood & Co.; C. Toppan & Co., and Toppan, Carpenter, Casilear & Co.; the Durands, Asher B. and Cyrus, in partnership with various other individuals at different times; W. L. Ormsby; Danforth, Spencer & Hufty; Bald, Cousland & Co.; Wellstood, Hay & Whiting; Jocelyn, Draper, Welsh & Co.; Draper, Toppan, Longacre & Co.; the famous firm of Rawdon, Wright & Hatch, later Rawdon, Wright, Hatch & Edson; and beginning in 1858, the American Bank Note Co., which consolidated into one organization most of the leading

firms existing at that time. A great deal of information about the bank note companies and the individual engravers employed by them has been dug up from various sources by Dr. Clarence W. Brazer and published in a series of articles in the *Collectors Club Philatelist*, beginning with the issue of April, 1938. All collectors and students of either stamps or paper money should feel everlastingly grateful to Dr. Brazer for this prodigious and difficult piece of research. It adds untold interest to our hobby to have available such historical and biographical data as here assembled, much of it nowhere else to be found, and it is to be hoped that this material can be re-edited and brought together in book form before long, for the greater benefit and convenience of collectors.

(To be continued.)

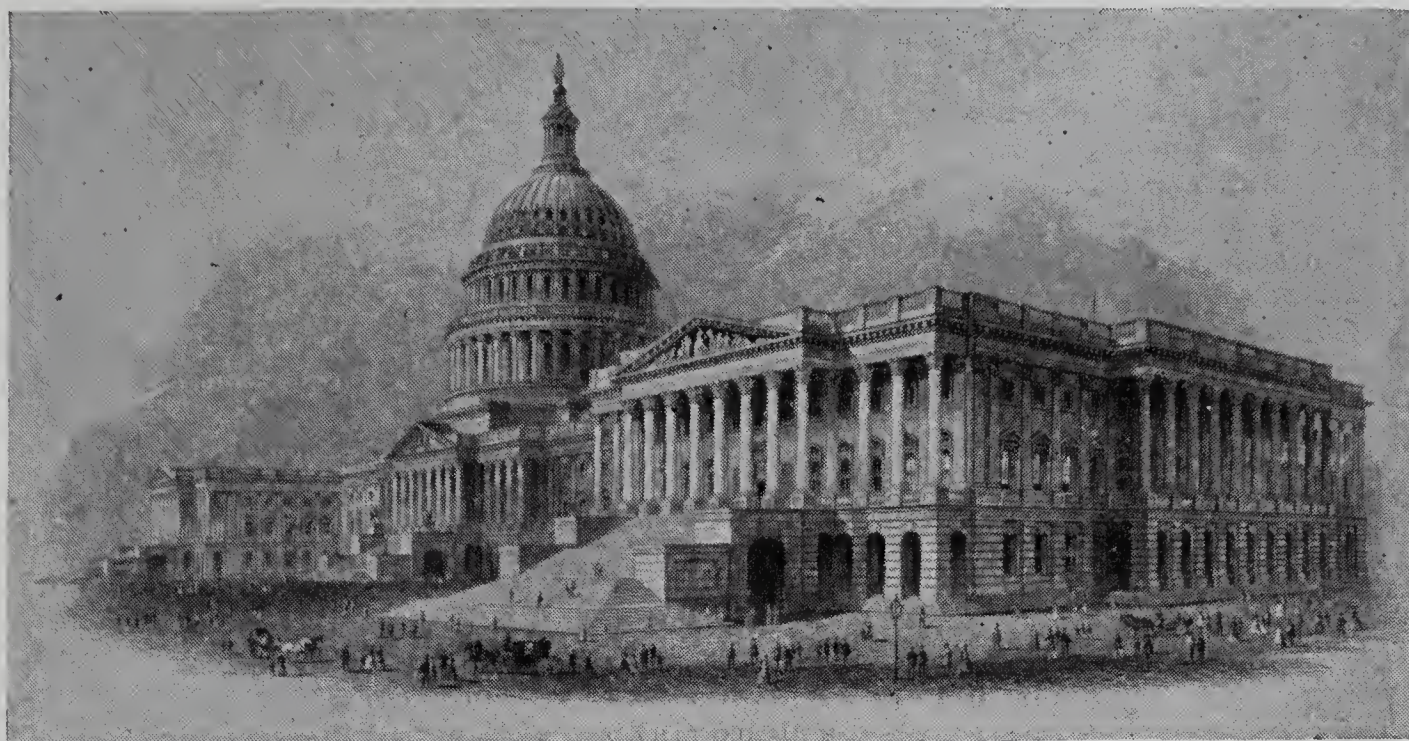
Our First Convention

At 10 A. M. on Tuesday, August 15, 1944, in Parlor A on the fourth floor of the Hotel Schroeder in Milwaukee, Wis., the Essay-Proof Society will convene its First Annual Convention. We sincerely hope that many of our member will be present and have a voice in the proceedings and in the election of four Directors for terms of three years to fill the terms of those expiring. The directors whose terms expire are F. C. C. Boyd, V. E. Sisson, Chester A. Smeltzer and H. G. Zervas. A Nominating Committee will be appointed and report to the Convention. Reports of Officers, Committees and Appointees and the election will precede discussions of old and new business, after which the Resolutions Committee will report. A dinner is being arranged for Tuesday night, prior to which the Directors will hold a meeting for election of officers for the coming year, who will be installed at the dinner meeting. All who will be able to attend the dinner are requested to advise President Smeltzer as soon as possible so that accommodations may be reserved. He is, upon request, acting as Chairman of the Committee on Arrangements. A report from the Committee on Awards is expected to be made at the dinner. Should the business before the Convention not be finished, it will be continued in Parlor A on Wednesday morning.

President Chester A. Smeltzer, Vice President Clarence Hennan, Director Vinton E. Sisson, Secretary S. G. Rich and Editor Clarence W. Brazer have arranged to attend the S. P. A. Convention from August 10th to 13th at the LaSalle Hotel in Chicago, where Chicago Chapter No. 2, which has been organized by Dr. Hennan, will be installed. There will be an exhibition of essays and proofs at that meeting. The Society of Philatelic Americans is conducting an exhibition open to all, during the S. P. A. Convention, to celebrate their 50th Anniversary. The Exhibition Committee has very kindly made a special effort to feature a large number of entries of Essays & Proofs from members of our Essay-Proof Society. Entry blanks can be obtained from Alfred Diamond, Room 205, 58 W. Washington Street, Chicago, Illinois and the last date for receipt of entries is July 26th.

Several of our members have entered 36 pages from their collections both at the Chicago (6 frames) and the nearby Milwaukee Exhibitions (9 frames). Your editor's exhibit will be "Not in Competition." The Milwaukee Philatelic Society Exhibition is limited to members of the American Philatelic Society. During the A. P. S. Convention at Milwaukee, which follows the Essay-Proof Society Convention in the same hotel, from August 16th to 20th there will be a meeting of the U. S. Essay & Proof Unit of the A. P. S. whose members are expected to bring exhibits.

So, beginning with the Exhibition and S. P. A. Convention at Chicago from August 10th to 13th, continuing with our Essay Proof Society Convention at Milwaukee on August 15th, and ending with the A. P. S. Convention and Exhibition in Milwaukee from August 16th to 20th, there will be a feast of essays and proofs. At each convention there will also be a Bourse where dealers will buy and sell essays and proofs. If at all possible try to attend one or both of these exhibitions and by all means come to the Essay-Proof Convention on August 15th which is in the middle of these gala occasions. Be sure to register early with the Committee on Credentials and make your reservations for the dinner.



By courtesy of Howard A. Lederer.

U. S. Capitol. Engraved for the National Bank Note Co.

James Smillie

The Pictorial Engraver, 1807-1885

By Thomas F. Morris

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(Continued from JOURNAL No. 2, page 74.)

There was a joyous welcome for James when he returned to his family. Soon after his arrival, Colonel Cockburn, who had previously befriended him, called to see him. The officer was anxious to secure the young man's services in engraving and publishing views of Canada, the drawings of which he and Captain Young were ready to furnish. Three plates of the series were engraved, but James found this extra work too arduous a task along with the many details falling upon his shoulders in his daily business routine, and the project was never completed. For several months he found no opportunity to further his ambition to become a picture engraver, and he gradually became despondent. Later that same year (1828) a new enterprise awakened high hopes within him. Reverend George Bourne, a Congregational minister who had settled in Quebec, proposed that they undertake the publication of a guide to travelers, to be called "A Picture in Quebec," and they entered into partnership. Reverend Bourne was to furnish the literary matter and James was to provide the illustrations.

Smillie's First Trips to New York

Subscriptions to this book numbered fifteen hundred at a dollar per copy. James made sketches of all the public buildings in Quebec and a general view of the city itself. In all, fifteen plates were engraved, but it was found that no facilities were available in Quebec for printing the plates, so a decisive step was taken. James set out resolutely in 1829 for New York City hoping to have the work done in that city. He thought a brighter day was dawning. Upon his arrival he communicated with Reverend Bourne's son, George M. Bourne, who in turn suggested that he put his plates in the hands of a Mr. Miller, a plate printer. In the course of two or three weeks, the order was finished and he returned to Quebec greatly encouraged, not only over the work he had done, but also by the contact made with another new world.

James was greatly impressed by all he had seen and heard during his stay in New York and, returning to Canada, he confidently felt that if he did not succeed there, the New York field would provide even greater opportunities. The travelers' guide was a successful publication artistically, but the financial return netted only a trifling sum to the publishers.

After spending several uneventful months at home, James decided that the time had come to take the definite step of leaving Canada and establishing himself in New York. He took with him an order to engrave a frontispiece for a book of poems by Adam Kidd of Quebec, entitled, "Huron Chief." Shortly after his arrival in New York he made the acquaintance of an English engraver, Stephen H. Gimber, who took a kindly interest in him. Mr. Gimber not only gave James a seat in his establishment where he could engrave the "Huron Chief" plate, but also provided the sketch from which the engraving was to be made.

His First Plate from a Painting

While he was engaged in the shop of Mr. Gimber, he met Robert W. Weir, a young landscape painter, who had recently returned from his studies in Italy. Mr. Weir invited James to his studio to view a picture he had recently finished entitled "Convent Gate, Palestrina near Rome," which had met with great public favor. It so impressed the young engraver that the artist asked him if he would care to engrave it on copper. To James this was a thrilling moment: it was his first opportunity to gratify a long cherished ambition and his first attempt to engrave from a painting. After two months of intensive labor, during which time he was the guest of the artist at 47 Canal Street, the work was finished and the result highly regarded by Mr. Weir. This engraving, completed in 1830, was considered to be the first serious work of James Smillie, and is a remarkable accomplishment in view of the fact that during its progress the young artist had had no access to the best examples of engraving. The original design was engraved on copper. It is even more remarkable when one remembers that he was only twenty-three years old at the time and that, though practically a self-taught translator, he achieved the task of translating color into monotone through the medium of line engraving.

"I commenced this plate with the understanding that as a business enterprise it was to be a joint affair. When I finished my work, quite to Mr. Weir's satisfaction, he had a number of proofs taken, but we employed no publisher so there was no chance of success given to the enterprise."⁽¹⁾ During these early days there was no mechanical method of reducing the size of any given subject. The engraver was called upon to make a pencil sketch of the original picture and block it off in squares to maintain accurate proportions similar to the method which a mural painter uses except, of course, that the process is reversed. In this way, the engraver was guided in reproducing on a smaller scale the parts of the picture that were contained in the larger spaces of the copy sketch.

Smillie's First Engraving on Steel

In December, 1830, after completing his first engraving from a painting and having no additional work in sight, he was consumed by a desire to return to Quebec to see his family. His finances were so low, however, that he could not make the long trip. There appeared to be no solution until two or three weeks later when, through the generosity of Asher B. Durand, from whom he received a commission to engrave his first work on steel, he was able to earn the necessary funds. Mr. Durand was an eminent portrait and vignette engraver (associated with Peter Maverick in 1818) and he solicited James' help in undertaking a new publication entitled, "The American Landscape." Mr. Durand in 1826 organized one of the early bank note engraving establishments in New York, which in 1830 was under the firm name of Durand, Perkins & Co. In 1836 A. B. Durand gave up engraving and became a prominent landscape and portrait painter.

(1) From his handwritten Autobiography, written by James Smillie about 1882, at the age of seventy five, and not known to have previously appeared in print.

"I was, of course, very anxious to find something to do," James wrote at the time, "that I might realize enough to buy a pair of boots. My naked feet were on the ground, and my hankering for home had become intolerable."

Never having previously used any material but copper, James feared the results on steel, for he was totally unfamiliar with the action of acid on steel. Nevertheless he understood the process from etching the copper plate, "Ruins of old Fort Putnam," from the painting by Mr. Weir, and Mr. Durand agreed to assume full responsibility for "biting" or acid work. James took a room on Spring Street, and one wonders how he could have survived the cold during the two weeks when he was busily engaged on this plate. He had no fire to heat his room, but he was driven by the forces of despair and "there was no alternative" but to complete the task. Here was the situation in his own words:(1)

"Mr. Rowland Bourne, son of Reverend George Bourne, with whom I had been connected in my 'Picture of Quebec' speculation, had just started a small store in Canal Street, a Branch of his brother George's business in Broadway. He very kindly offered me quarters there. In a small dark room back of the stove we slept. Friend Bourne also cheerfully divided his meals with me. So far so good; but where was I to etch the plate? Happy thought! I had met with the family of an old friend of my father, an Edinburgh man. He, himself, had returned to Scotland to get some money which had been left his wife by the death of a relative. He found it necessary to remain there a long time on account of legal difficulties. In the interim his family had become much reduced in circumstances. This good mother could not see her children cry for bread, and was not ashamed to do anything for a living. She lived in an old dilapidated house in Spring Street, in the basement of which she had a mangle (press) erected, and commenced business in that line of the Fine Arts. In my extremity I called there and stated my situation to Mrs. McLeod, asking her if she could in any way accommodate me with a place to work in. She replied, 'if you could do anything in one of our sleeping rooms in the garret you will be most welcome.' Again I thought, very good; but it was cold and what was I to do for want of fire. There was no alternative, I must do without fire. I accepted the kind offer and commenced my etching at once. In two weeks I completed the work and lost no time in making my way to Mr. Durand."

When the time came to deliver the plate, Mr. Durand looked at it carefully and then asked him the price. James was reluctant to ask too great a sum for the work, although he secretly wished that whatever Mr. Durand agreed to give would be sufficient to take him to his home in Canada. Furthermore, he was not sure that the work pleased this eminent engraver, so with stout heart he inquired if thirty dollars would be too much. Being perfectly satisfied with the work, Mr. Durand took out his pocketbook, handed James forty dollars, and asked if he would undertake another plate of the same series. Nothing mattered to him now but to return home for the Christmas holidays and, after explaining the situation to Mr. Durand, James departed.

The Short Return to Quebec

He bought a pair of boots, some socks, and other necessities; then made arrangements to take passage by boat to Albany planning to cover the balance of the distance to Quebec by sleigh. He was on the way for three full days and suffered greatly from cold and fatigue; but he displayed the same determination and will power that crowned his efforts with success in later years. When he reached Three Rivers he found that his

(2) The term "vignette" so commonly used in the bank note profession is a small engraving on steel varying in size and used principally to embellish the central part of a design on a bank note, bond heading, stock certificate or any piece of commercial paper in which security printing is employed. In producing a bank note vignette the picture from which it is copied, may be landscape, figures or a portrait executed in pencil, wash, oils or water color. The engraver now is aided by means of a reduced photograph of the picture identical in size with the engraving to be produced. The main subject of the vignette picture is engraved in much detail whereas the balance, or background of the vignette shades away and vanishes at the edge. The most skilled engraver will take weeks and sometimes months to engrave a vignette used in security printing.

funds were completely exhausted, but through the generosity of the Postmaster, David Chishol, who advanced him sufficient money, he was able to make his way home to Quebec.

With a limited amount of engraving work being required in Quebec, the fortunes of a relatively new engraving business hung in the balance, it was a bitter struggle therefore, for the young silversmith to continue his art in the face of such obstacles. What Quebec offered in historical atmosphere it lacked in artistic and congenial surroundings for young Smillie, for there were no avenues of approach, no art schools or galleries of prints, to which he could go for inspiration.

Smillie Establishes Himself in New York

As the months passed he found that his home city offered no opportunities for increasing his knowledge, and that the Quebec field was barren; so he again came to New York in 1830. At that time, New York seemed to provide encouragement and an outlet for his work among the publishing houses. They were then using pictorial engravings exclusively for illustrative purposes. He was aware, too, that bank note engraving companies were being established in the larger cities and that fine work was being produced in the engravings of vignettes as well as in ornamentations and lettering of the plates.

James received a letter from Mr. George M. Bourne, whom he had previously met in New York, inquiring if he would be willing to undertake a series of small engravings of New York views for which Mr. Bourne promised permanent employment and a minimum wage of \$10.00 a week. The offer was accepted and, according to James, "seemed like a providential opening for me to try once more my fortune in the United States." He confidently believed that he had left Canada this time, never to return.

James was unfamiliar with the ways of the rapidly growing city, its enterprises and its people, and he had no friends to aid him in his search for business houses where his talent could be employed. His financial resources were limited, too, but he had a determined will to produce work on copper and steel that would further his advancement.

Few of us can visualize the limited extent to which the city had grown in 1830. It was, as today, a center of trade and commerce and banking, the latter business having increased many fold during the early years of the city's development. As we look back over this engraver's life, we find that the banking business provided him with much work because of the ever-increasing demand for bank notes and other forms of negotiable paper.

New York, on the other hand, was slow in cultivating a taste for art during the early part of the 19th century. Interest was exhibited in painting but it was confined to the inner councils of the few important American painters then living in the city. The National Academy of Design had been formed a few years before James' arrival in the city, and little did he realize then that that august body would honor him later in life by electing him to its membership.

Early in the summer of 1830, James Smillie took up permanent residence in New York on Broadway near Canal Street and began work on Mr. Bourne's views. His first plate contained two views which he engraved in two weeks and for which he received \$20.00. Those views are interesting and carry an abundance of detail. Among them were scenes of "The City Hotel"; "Broadway near Pine Street"; "Grace and Trinity Churches" from the original drawing by C. Burton; "Junction of Broadway and the Bowery" (a rural section in those days) both drawn and engraved by himself; and "Bay and Harbor of New York from the Battery," picturing Old Castle Garden in its early glory, and showing the park to the North. There were seven other plates of scenes which he engraved with his own hands, the balance of the series being carried out with George W. Hatch under the firm name of Hatch & Smillie, formed in 1831. These plates were of small size, approximately $2\frac{3}{4}$ by $3\frac{1}{2}$ inches, still they conveyed the intimate details of the busy life of the community with a background so surprisingly different from the present metropolis that it appears to be incredible.

From this period on, James Smillie's name became known to the different engraving and publishing establishments in the city and his services were continually in demand. In fact, he was so busily engaged that in the fall of the same year, he had saved the necessary



Courtesy of Clarence W. Brazer.

The Horse Fair after Rosa Bonheur, for A. B. N. Co.

money to bring his mother and other members of the family to New York. The great fight was over and he had won it single-handedly.

New York had increased in size since the turn of the century, but had not yet extended beyond the point where Cooper Union now stands. Eight years before, in 1822, New York had been visited by a pestilence of yellow fever which created a general panic among the populace and caused practically every family and business institution below City Hall to migrate hastily to the northern outskirts of the city. What is now Greenwich Village became a "sanctuary" and the new industrial centre of the city. What had been rural country a short time before, became a thriving community in 1829 and considerable area was thus added to the city's territory.

In the Spring of 1831 young Smillie, still supporting his family, rented a house in Sixteenth Street near Seventh Avenue, a section which was considered uptown then and was sparsely settled. The residential part of the city during this period extended from Grand Street to the Battery, including all intersecting streets on both sides of Broadway, while many of the city's leading citizens still retained their spacious dwellings on Broadway from Chambers Street south.

James' love for nature and his yearning for the beautiful countryside led him to spend his first summer vacation at Tappan-on-the-Hudson with Robert W. Weir and William Main, sketching and engraving. Mr. Main, for whom James' second son was named, was an engraver and had spent three or four years in Rome with Raphael Morghen, a celebrated engraver, from whom he derived many profitable lessons in the art.

Main, as a young man, was taken to Italy by Mauro Gandolfi, who had come to America in 1817 under contract to engrave Col. John Trumbull's "Signing of the Declaration of Independence." Gandolfi broke his contract, and returned to Italy taking Main to Florence with him for instruction. But the association between the two seems to have terminated rather abruptly. It was then that Main became acquainted with Morghen who assisted him in his studies, and he brought Morghen's engraving table back from Florence. It was used for many years by James Smillie and became known among engravers as the "Morghen Table."

Smillie's 1830 to 1840 Period

After his return from the country, James received a commission to engrave a plate from a painting entitled "Garden of Eden" by Thomas Cole. Thomas Cole (1801-1848) was a celebrated landscape painter and one of the founders of the period of American painting known as "The Hudson River School," to which his pupil, Frederick E. Church contributed. He erected a home on his estate at Catskill, N. Y. on a high point of ground north of the village, which gave him an unusual view of the entire Catskill Mountain range. The residence with its adjoining studio is standing today and the homestead contains the beautiful early American paintings collected by its original owner, along with many of his

paintings. Mrs. Florence B. Cole Vincant, granddaughter of the painter, lives there and carries on a business in antiques in the old studio and carriage house which are known as "The Thomas Cole Studios."

On the 29th day of March, 1832, James Smillie married Katherine Van Valkenburgh, with Elder Duncan Dunbar officiating. They took up their residence at No. 1 King Street, New York City, and it was here that their first child was born: James David, who later in life gained distinction in the arts of engraving, etching and painting.

Some of James Smillie's most interesting work was done during this period from 1830 to 1840, and his time was fully occupied with orders from the publishers. Among his engravings during this period was a "View of New York from Jersey City," drawn and engraved for the *New York Mirror* in 1831. It is historically interesting, for it carries the picture of a windmill on the shore of the Hudson River in Jersey City. Following this a small plate entitled "Prairie on Fire" was executed for Key, Melkie & Biddle of Philadelphia.

On November 23, 1834, Smillie's second son, William Main, was born. This boy also inherited the artistic talents of his father and in his early years became a letter engraver and designer. He later became prominently identified with the American Bank Note Company and at the time of his death in 1888 was Vice President and General Manager of that Company.

In 1835 Houson Bancroft published a beautiful line engraving by James Smillie entitled, "On the Catskill" after the painting by Thomas Cole. This small engraving, $3\frac{1}{2}$ by $4\frac{3}{4}$ inches, received great acclaim from the critics, and it was closely followed by another small plate, $3\frac{1}{8}$ by $4\frac{1}{4}$ inches, entitled "Bourbon's Last March" from a painting by Robert W. Weir. At about this time (1834-1835) he received commissions for engraving reproductions of a number of American paintings for the *New York Mirror*, a progressive and well known magazine of that period. All of these plates measured approximately $6\frac{1}{2}$ by 9 inches.

The best work of this series was the "View of Hudson Highlands from West Point" executed in 1835. There were approximately twenty plates produced for the *New York Mirror*, and those of special interest were: "View of Old City Hall," "Wall Street in 1779"; "Evening Scene in the Highlands," New York; "Yorktown Battleground"; "Chingford Church"; "Palisades and Ferry Landing at Fort Lee," a panorama view of "New York from Weehawken," and "Washington's Headquarters," Newburgh, New York, an engraving which was used just 100 years later by the Bureau of Engraving & Printing in designing the United States three cent Postage Stamp of 1933, the Peace Commemorative issue. One of his fine plates which followed the above series was a later view of Washington's Headquarters at Newburgh, executed for Washington Irving's "*Life of Washington*." He journeyed to Newburgh to make the original drawing of the Old Hasbrouck House where only fifty years earlier General Washington had addressed the assemblage with his proclamation on peace with Great Britain.

Usellys Fields in Hoboken, New Jersey, a wooded section close to the River, was a rendezvous popular with New Yorkers and inspired many painters to employ their talent. James Smillie portrayed these scenes on steel and one of his original drawings, engraved on steel by Robert Hinshelwood, $7\frac{1}{4}$ by $4\frac{3}{4}$ inches, shows the Hudson River toward New York, with a peculiar dock in the background and persons in the characteristic dress of that period. One of the finest examples of James' early engravings was that of Usellys Field. The work on these plates is all the more remarkable when one remembers that he was mostly a self-taught man. There are few engravers who reach their goal before middle life, but James Smillie had achieved success by the time he was thirty years old.

The younger James David Smillie, had this comment to make on his father's early plates: "*The earnestness with which he worked and his sympathy with the painter lives in them. In some ways he never surpassed the work that is on those very early plates. These were more interesting to me, viewed critically as an engraver, than the work of years later when his reputation and success were established.*"

The date of his earliest work on a vignette is not known. Nevertheless, one example engraved in the year 1836 appears to be among the first of which there is definite record. It was an allegorical design with a portrait of George Washington in the centre panel,

with a female figure on each side of it, and included the State Arms of Virginia. The delicately cut lines on this vignette are characteristic of his work of this period and differ from his later bank note dies with their bold and emphatic expression of values.

His Residence at Rondout, N. Y.

His great love for the Hudson River Valley influenced his decision to then live in a section midway between New York and Albany. No one today can possibly visualize Rondout Creek, near Kingston, as a garden spot which an artist would choose, yet in 1836 Rondout Creek was a delightfully romantic stream opening into the Hudson River between steep hills, wooded down to the water's edge. Here he and his family spent the next summer and winter where he worked steadily. His house had a tower room with windows on all sides from which he had beautiful views of the river and creek valleys with mountains beyond. Travel back and forth was undertaken by water for no railroads existed at that time. During the winter months when the river was frozen, he employed both sleighs and stage coaches in his travels to and from his home.

During the early part of the first winter at Rondout, Smillie had occasion to go to New York to finish two plates, "Indian Falls" from a painting by Chapman and "On the Rondout" by Huntington, for one of the New York annuals. Soon after his arrival in the city, cold weather set in, the Hudson River was frozen, and navigation was necessarily suspended for two or three days. A sudden thaw brought forth the announcement that one of the boats would leave in the evening for Albany. Smillie made preparations to sail, had his paintings properly boxed with all haste, and arranged for their delivery to the boat. Without advance information on the approaching weather conditions, Smillie set out for Rondout that evening believing he would be home early in the morning. Soon after the boat left its dock in New York, there was a sudden change in the weather and before they reached the Highlands the ice had become so thick that the boat could make little headway. By the time it reached West Point the boat was almost fast in the ice and the Captain was greatly alarmed. He ordered the boat to be turned as quickly as possible, gave the passengers an opportunity to go ashore if they so desired, and then began the return trip to New York.

A number of people landed and made arrangements to cross the country to Canterbury, but Smillie remained at West Point. His box of paintings was far too heavy to carry up the hill to the hotel and much too valuable to leave behind, so he obtained permission to stay at the Guard House for the night. The only resting places were benches located too far from the small coal stove to provide any comfort and in order to protect his property, James stood on his feet all night. At daybreak he set out with his box and valise, but the country was covered with glare ice from the heavy rain that had fallen the previous day and he found it necessary to put his box on the ground and kick it before him. He crossed the river on the ice and traveled toward Cold Spring, two miles to the north; but his crossing nearly proved disastrous, for halfway to Cold Spring he walked into a soft spot and found his leg caught in the ice above the knee. By good fortune his box kept its place on the ridge, and after extracting himself he was able to resume his journey. By kicking the box and carrying the valise two miles over the icy surface, he at last reached Cold Spring exhausted from fatigue and hunger. He sought refuge in a so called "House of Refreshment," but instead of finding comfort his condition was greatly aggravated.

"For breakfast" he wrote, (1) "Pork and bread that was no better than dough was served; my stomach turned against everything that was set before me. While here I took off my boots to dry them, if possible, before leaving for Fishkill. I rested for an hour or two. Having made arrangements with a man to carry me to Fishkill I began to prepare for a start, but for the life of me could not get my foot into my boot. I was, therefore, obliged to leave with my heel sticking two or three inches from its proper place—a charming prospect. The day was piercing cold, and I had to ride in an open wagon all the way.

(1) From his handwritten Autobiography, written by James Smillie about 1882, at the age of seventy five, and not known to have previously appeared in print.

I had hoped to reach Fishkill in time to cross the River and meet the stages on their way up from Newburgh. To my great disappointment when I arrived there I found that although the ferry boat had been making its regular trips until about the middle of the day, the river was now completely frozen over. What was I to do? I could not stay there; I was determined to get home that night. I asked some men near by what they thought of the strength of the ice. They replied that they thought I could go over in safety, and I made up my mind to run all risks. I set off with my box for another kicking excursion across the river. I left with much fear, but gradually gained confidence. It was almost dark when I crossed safely by God's mercy. I was now happy in the thought that my trouble was nearly over and I would soon be home. I went to the hotel where the stages stopped and was distressed beyond expression to find that they had all passed by. I was more determined than ever that I should get home that night. I conferred with the keeper of the hotel as to my chances. I saw at once that I was a victim and might as well take things philosophically. There was no alternative but to pay an extravagant price for a ride to Kingston or to stay all night in Newburgh, which thing I was not disposed to do. I paid the man \$17.50 and left for home in an open sleigh. Before I reached home I was almost frozen. It was about midnight when I arrived there. Thank God, notwithstanding all the exposure of my journey, no evil consequences followed.

"Once more comfortable at home I began the engraving of plates after the paintings I had brought with me. Considering the mode of traveling to this place, the accident that befell Mr. Chapman's painting of 'Indian Falls,' (a hole being pierced through its centre) and what those paintings passed through on their return to New York, they proved to be the most unfortunate of paintings. The difficulties I encountered from first to last in completing my contract went far to satisfy me that I had made a grave mistake in removing to the country.

When I had progressed with the engraving on my plates as far as I could without their being properly 'proved,' it was necessary that I should return to New York to finish them there. At that time all way passengers had to wait their chance for a seat in the stages up and down the river unless secured by paying full fare from Albany to New York. I had gone night after night with that same box of pictures to the hotel where the stages stopped, hoping for a chance to secure a seat. On every occasion I found the stages crowded, so that I had to return home. At last, becoming impatient and determined to go on a certain evening whether I could get a comfortable seat or not I waited, and when the stage arrived—I took the first one that came—I found it filled with fourteen drunken recruits for the Seminole War. Here was more trouble to be encountered. Shall I wait? No. I had my box strapped on behind the sleigh and I took my seat outside with the driver. Fearing that an accident might befall us on the way I concluded that it might be safer for me to carry my plates in my hand rather than leave them in my bag behind with the box. I felt sure that come what might I would hold on to them.

About ten o'clock P. M. we made a start. The night was exceedingly unpleasant—very dark, with a dense fog. Our driver was a green hand and never had, I believe, been on the route before. At Rondout we took the River as all the stages did, there being a good and regular road on the ice. Here our driver evidently became confused, and not observing the true track struck out one for himself, keeping near the shore. We went on with little or no embarrassment for about four hours when my attention was attracted by the actions of the two fore horses evidently showing great fright. In a moment we heard the crackling of the ice around us. The sleigh turned over to the right. I was sitting on the left of the driver and began to go down. I sprang from my seat in a moment and was on my feet. Most fortunately the sleigh stuck in the ice, and the soldiers, who a few minutes before had been very boisterous and all singing together, made their way out of the window and all were safe. The horses also were safe. For a considerable time I was so completely bewildered that I did not understand the true situation. When I recovered my senses I found that I was standing in two or three inches of water, and empty handed. In the moment of peril I thought of nothing but to save my life. My plates were gone—a loss to me of hundreds of dollars—All the evils in connection with the affair rushed into my mind in an instant and I became very much agitated. Furthermore I did not know but my exposure to cold and wet would prove my death. In this predicament we all stood still, wondering as to our whereabouts or how to move.

In the thought of my plates I began to slip about very cautiously on the ice, hoping that possibly I might yet find them. Moving thus for a few minutes my foot touched something. I stooped down, and to my great joy I found my plates. How thankful I felt at the moment! We were evidently on a poor foundation. In looking a little ahead in the fog as well as I could, I found that if I had pushed my foot with any degree of force I would certainly have sent my plates into a hole and they would have been lost forever. The ice was very much broken all around us. I too might very easily have stepped into that hole myself without having time to say good-bye.

Waiting for a considerable time in this situation, standing in the water, I saw a light which no doubt was on one of the stages we left behind us. It appeared to be about in the middle of the river. In the thick fog the light was by no means defined, but was simply a luminous space in the air, floating rapidly along to the South. We all set up a very loud cry, hoping to arrest attention and find some help out of our misery, but there was no response. Another and another of the same lights passed rapidly by and we again lifted our voices to their highest pitch, but were still unheeded. There seemed nothing left for us but to wait patiently for the day to dawn, which when it did we found ourselves not many yards from the shore and about six miles from Newburgh. I was now borne up with the hope of securing some comfort in that place.

With a little arranging of our affairs we made our way to Newburgh. Instead of having time to take breakfast and dry our feet, and other little matters that might have added to our comfort the rest of our journey, everything was hurried for an immediate start. Of course, I was greatly disappointed, but still I possessed another hope. I understood that we were going to change our sleigh for a coach. I thought if I could secure a seat inside I would then get along tolerably well. I was doomed to a still harder lot than the one I had experienced during the night. Two coaches came along; all the soldiers were in readiness to jump in, and I had no other chance than to mount to the top of the coach or be left behind. I could not give up the idea that I must get to New York that evening. I took my seat aloft and we started. My feet were quite wet, and so continued all day.

Very soon after we left Newburgh a severe snow storm set in, which continued uninterruptedly all day long. We made one stop on the way to dine, after a fashion. We lost but little time at that, when I had again to take the upper seat. At dusk we reached Hoboken. When I got down from the coach it was all that I could do to stand upright. I was thoroughly benumbed. I could scarcely make my way to the ferryboat. As soon as I landed in New York I hurried to the house of my sister, Margaret, (Mrs. Hinshelwood), where every possible comfort was provided for me. Here too I met my dear mother, who ministered to my necessities. I went to bed very early. It seemed as if I never could get warm, even in bed. The next day I was not well, but I tried to work. I did but little. I continued for two or three days trying to work, when at last I had to succumb. I was laid up with a severe attack of pleurisy by which I was kept in New York for seven weeks. When I was sufficiently recovered I finished my two plates."



Courtesy of H. A. Lederer.

**Eagle Engraved for A. B. N. Co., by James Smillie,
Assisted by J. David Smillie.**

(To be continued.)



THE BRAZER TROPHY

Awarded Annually for The Best Competitive
U. S. ESSAY AND PROOF EXHIBIT

at

A. P. S. CONVENTION EXHIBITIONS

To Be Competed For Annually and to Become the
Permanent Property of The First Collector
To Win It Three Times

This gold trophy mounted on a brown pedestal, inscribed as above, is 25 inches tall. It will be awarded for the first time at the Milwaukee Convention, from August 16 to 20, this year. We have already heard of at least four competitors and we hope there may be many more before entries are closed on July 26. Entry blanks may be obtained from C. E. Cary, Room 370, 623 N. Second St., Milwaukee 3, Wisconsin. The date and name of the annual winner will be engraved on the pedestal each year and the trophy held by the winner until the next exhibition when it is to be returned. We expect that this prize will bring out many proof exhibits for at least the next three years, and perhaps much longer. Possibly by then, or before, the Essay-Proof Society Annual Conventions may include an Exhibition, and another trophy may be the Grand Prize.

Additions and Corrections

We are happy to add the following additions and corrections as soon as possible in order to correct the record.

Eagle Carrier

In the April JOURNAL No. 2, page 77, last paragraph about the U. S. 1851 *Eagle Carrier*, Elliott Perry calls our attention to his article in the *Collectors Club Philatelist*, January, 1930, page 2. Mr. Perry, who made a research study of the Sanitary Fair Stamps, states "I find no evidence that the stamps with the Eagle Carrier vignette were on sale at this (Metropolitan) Fair in New York. This was an enormous fair for those days, yet the stamps are not common (unused), and covers, or used copies off cover, apparently do not exist! The J. W. Scott story (1889) that Gavit prepared these stamps for Albany and they were not ready in time has not been disproved." Mr. Perry has a draft dated at Philadelphia, July 30, 1856 containing a similar eagle, that bears an imprint, partly cut away, that appears to be "Hayes & Zell, Philadelphia."

Scott's U. S. Catalogue, page 442, under the New York, N. Y. Metropolitan Fair stamp states "*Engraved and printed by John E. Gavit of Albany, N. Y.*" From Clarence W. Brazer's research on John E. Gavit, published in the *Collectors Club Philatelist*, January, 1939, page 46, we find "In 1858 John E. Gavit joined the American Bank Note Co. and removed (from Albany) to New York and John E. Gavit & Co. opened offices at 40 Park Row. In 1860 they removed to 114 Broadway." The N. Y. City Directory for 1860 lists this firm at the Merchants Exchange. There the American Bank Note Co. was then located; of that company John E. Gavit became vice-president in 1864, and president in 1866. John E. Gavit & Co. disappeared from the New York directory after 1860. "Upon removing to New York he formed the firm of Gavit & Co. in Albany, N. Y. with Thomas J. Cowell as local representative, and in 1862 the firm name was changed to Gavit & Cowell." From this we find that the Scott's Catalog attribution to "John E. Gavit at Albany, N. Y." is probably not correct, at least as to the firm name, as it does not appear that any such company of that name existed in 1864. Thus both the Scott's attribution of this stamp to the New York Metropolitan Fair of April 1864, and to John E. Gavit of Albany, N. Y., are open to question.



Eagle Vignette by Draper, Toppan & Co. (1840-44)

The earliest source known to your editor of this eagle design, which is about three times as large as the eagle used on the 1851 carrier stamp, was used by Draper, Toppan & Co. as the top central vignette on the \$2.00 banknote for the Bank of Augusta, Ga. In this early design the tree on which the eagle is perched has a branch, which was reduced in size, and the background also eliminated, from the reduced design as used later on the stamp. As this vignette contains a locomotive of early design and high box railroad cars, its date is apparently contemporaneous (1840-44) or earlier.

U. S. Postal Card Essays and Proofs

In the April JOURNAL No. 2, page 103, delete the last three sentences beginning "A Patent No." etc.

U. S. 1861 3 Cents Scarlet

Also in the April JOURNAL No. 2 on page 85 under the title "*The U. S. 1861 3 Cents Scarlet, Etc.*" beginning in the thirteenth line from the bottom of the page, Elliott Perry has called our attention to an error we are glad to correct. In the *American Philatelist* for April, 1942 Mr. Perry contributed an article entitled "*U. S. Imperforates of 1860.*" From this paper we quote—"They are first noted in the 49th edition (for 1888-89) of Scott's Catalogue." (a) "When the Boston dealer Ferdinand Trifet obtained them from the Post Office Department in part payment for his work on the Department's exhibit at the Centennial Exhibition in 1876, or (b) in the succeeding years while Trifet's stock appears to have been the only supply."

The paying of Trifet with proofs for his work on preparing the P. O. D. Exhibit in 1876 and the repetition of a similar payment to Rothfuchs for his work on the P. O. D. Exhibit of 1893, played tricks with our memory and this wrong association of similar ideas led to the error which we are happy to correct.

Elliott Perry also tells us that there were two lots of uncanceled 1861 design 3 cents scarlet trial color proofs. The lot which the late J. W. Scott had was perforated (Scott's No. 74) and the late Eustace Powers had another lot imperforate (Scott's No. 74a), some of which he had privately perforated. About 1910-12 Mr. Perry saw "a small exhibit by Rothfuchs which included a block of the 3c scarlet pen-cancelled. Probably 12 stamps (6 x 2) which I understood was what he then had left of the original sheet, pane, or block which he got in Washington before he moved to Boston. The New England Stamp Co. was not exactly the successor of Rothfuchs. They had been in business long before they bought his stock and he retired to move to the Pacific Coast."

"The cancellation on my copy is in black and consists of heavy horizontal bars forming an upright oval as per your illustration on page 86, but the letter D⁽¹⁾ is not so heavy and is larger, at least one other copy is known to me. This cancel has been no secret for many years."

1903 Orange River Colony Essays

In the 1903 *Orange River Colony Essays* article p. 93 by Dr. S. G. Rich, in the third paragraph, sixth line, the color should have been "dull dark violet" as catalogued on page 97 according to our adopted Color Dictionary terms (Dr. Rich calls it "dull purple" in his manuscript.) In the ninth line from the bottom of page 93 there is a serious editorial error as the word "transferred" should be "engraved" as in the manuscript of Dr. Rich. In the fourth line from the bottom of page 93 your editor substituted "glazed paper" which proof collectors generally recognize as such. Dr. Rich in his manuscript said the prints were "varnished" over, and he states that "I have again had the essays under the microscope, and I can definitely say that to my eyes everything points to the prints having been varnished over, not printed on glazed paper." Such varnishing is a most unusual process as it would cover and dim the ink. This dimming, our examination under angular light did not reveal. As defined in JOURNAL No. 1, page 33 under "*Our Definitions*" what is known as "glazed" card, "glazed" paper, or "ivory" paper when yellowish, is quite common in the die proof printing, since 1890 at least, where best results are desired.

E-P Society Catalog

On page 96, the Catalog of ITALY, top of second column, third line the word (essay) should be (specimen). Dr. S. G. Rich says all these except the 2 lire and a few 30c, which were perforated, are reported by Dr. Munk, in Kohl's Handbook,⁽²⁾ to be

(1) The New York D in grid exists in several variant sizes and thicknesses of line, in the 1880's and 1890's and was so seen on other stamps in the Jos. S. Rich material studied for the article in the April JOURNAL No. 2. Editor.

(2) With references to his source in original studies published later. Imperforate stamps not known to have been sold for postal duty, we term proofs.

imperforate regular printings—or, rather, sheets taken before perforating, from the first printings overprinted SAGGIO. Scott's Stamp Catalogue lists imperforates unused only, without this overprint, for 24a 1c, 25c 2c, 28a 15c, 29a 30c, 31b 60c, but as none of these imperforated seem to be known postally used, it would seem they may be proofs (not sold for postage) not overprinted SAGGIO. Consequently we will, until proved otherwise, continue to list those seen as proofs, except 32P4, 2 lire perforated, which should be deleted as it has been found to be an overprinted stamp with trimmed perforations. Some additional proof listings will be found in the current Catalog.

Dr. Rich also calls attention to a "colorless underprint" on all these proofs, specimens and stamps, which was applied to prevent removal of cancellations. It is a series of small lozenges, about $\frac{1}{2}$ by 1mm. under the whole of each design when centered and not continuous through the gutters outside the designs, set up in a form like stamp cliches and printed in an "ink" consisting of the "vehicle" and dryer only, without pigment.

Commonwealth of Australia

1907 - 1910 Essays

By Thos. F. Morris

The essays of the Commonwealth of Australia stamps illustrated and listed in the Catalog Section of this JOURNAL were designed about 1907-1910 and submitted by Kihn Bros. Bank Note Co., New York, upon the request of that Government. They have not heretofore been exhibited, nor have the designs been reproduced. The drawing of each value, with alternate vignette only designs, are mounted on gray card album leaves and the eight leaves bound into a padded Morocco leather album on the face of which is printed in gold "PROPOSED/POSTAGE STAMP DESIGNS/COMMONWEALTH OF AUSTRALIA."

Much research work was undertaken in their preparation to symbolize that country's industry and commerce, and, they are an emblazonment of the heraldry of that country. The drawing is remarkably well executed.

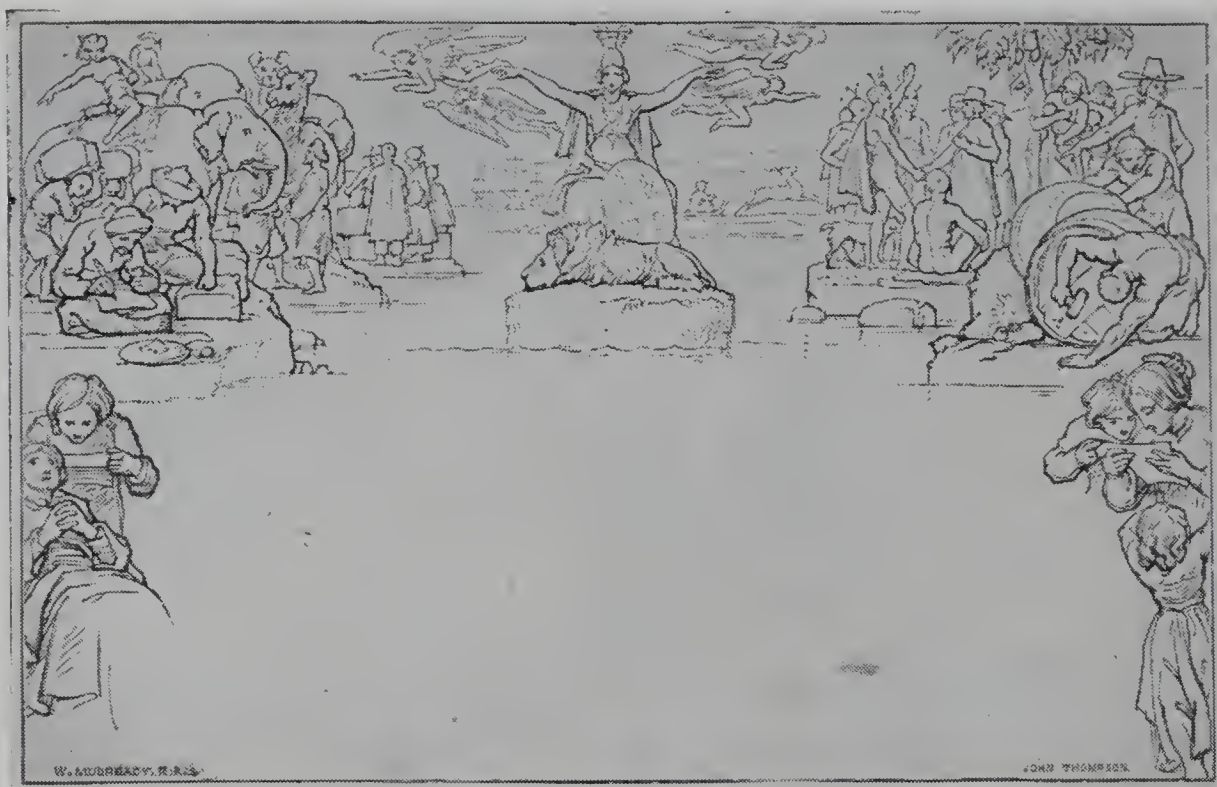
Adolph Grass, a prominent bank note designer was responsible for these designs. Mr. Grass had his training under the tutelage of Thos. F. Morris Sr., then Superintendent of the Homer-Lee Bank Note Co., New York, and Grass later went to the American Bank Note Co. as a designer.

The artist used colors in line and water color wash for the several values as indicated below; the size of each design also is given:

- 3E-A 2p—Prussian Blue— $2\frac{5}{8}$ " x $3\frac{1}{8}$ "
- 5E-A 3p—Grey black and White— $2\frac{5}{8}$ " x $3\frac{1}{8}$ "
- 7E-A 5p—Grey black and White— $2\frac{5}{8}$ " x $3\frac{1}{8}$ "
- 8E-A 6p—Red and White— $2\frac{5}{8}$ " x $3\frac{1}{8}$ "
- 9E-A 9p—Grey black and White— $2\frac{5}{8}$ " x $3\frac{1}{8}$ "
- 10E-A 1s—Bank Note Green and White— $3\frac{1}{8}$ " x 4"
- 12E-A 5s—Bank Note Green and White—3" x 5"
- 13E-A 10s—Brown and White—3" x 5"

Following the submission of the designs (original models) to the Australian Government a change in the administration officers took place, and as a result these designs were neither adopted nor engraved.

Editorial Note—The federation of the States of Australia dates from 1901, but each state continued to issue its own postage stamps until 1913 when the first issue of the Commonwealth finally appeared. Some of the New South Wales stamps of the 1906 issue have a watermark "Commonwealth of Australia." Several of these Kihn Bros. essays contain the portraits of King Edward VII, and Queen Alexandria, hence they must have been designed before he died on May 6, 1910.



The Master Die Essay

Mulready Envelope Essays

Samuel W. Comstock, an old proof collector, has shown us his notes that, in 1864, (then called) proofs of the Great Britain 1840 Mulready Envelopes, one penny black and two pence blue, on India paper, were advertised for sale at twenty guineas each. This advertisement stated there were only six proofs known. At this early date the general term "proofs" included essays.

Mulready's design was, in 1839, cut in relief on brass by John Thompson (1785-1866) the great wood engraver, whose name appears in the lower right corner. John Thompson was born at Manchester on May 25, 1785, the son of Richard Thompson, a London merchant. In 1852 he engraved on steel the figure of Britannia which still appears on the Bank of England notes. He died at South Kensington on February 20, 1866.⁽¹⁾

Recently four incomplete essays of the Mulready master die, without value, in black have become available. These are of the face only, before the value was added, one 8 by 10 inches on India paper, one 8 by 9 inches on laid proof paper, one 6 by 4½ inches on laid proof paper and one 5¼ by 3¾ inches typographed on white wove paper. There is also another black essay after adding the POSTAGE ONE PENNY and with the inverted POSTAGE in a block of lathe engraving at the bottom, which is on laid proof paper 11½ by 8¼ inches, printed before the addition of the block numbers at the top. In Robson Lowe's London Sale, July 24, 1941, of the great Major E. B. Evans collection of 331 lots of Mulready covers, there were only two incomplete essays on India paper valued at £4 each and one on "stouter India paper" valued at £5.

We would like to learn if any other Mulready essays or proofs are known to our readers.

Correction

New York Chapter No. 1, Report

In the report of Gordon Harmer's exhibit, April JOURNAL No. 2, on page 105, last two lines, the number of 3p on a sheet should be 100, not 120. Also on page 106, in lines 1, 2, 3, 5, 6 and 7 the number on a sheet of 6p and 10p should be 100, not 120.

(1) *Reference Dictionary of National Biography*, via *The Philatelist*, April, 1944, by Robson Lowe.

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

POSTAL CARD ESSAYS AND PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from Whole No. 2, page 103.)

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.



The back of UX1E-E

UX1E-E. For adhesive stamp.

Size of design 118x70mm.

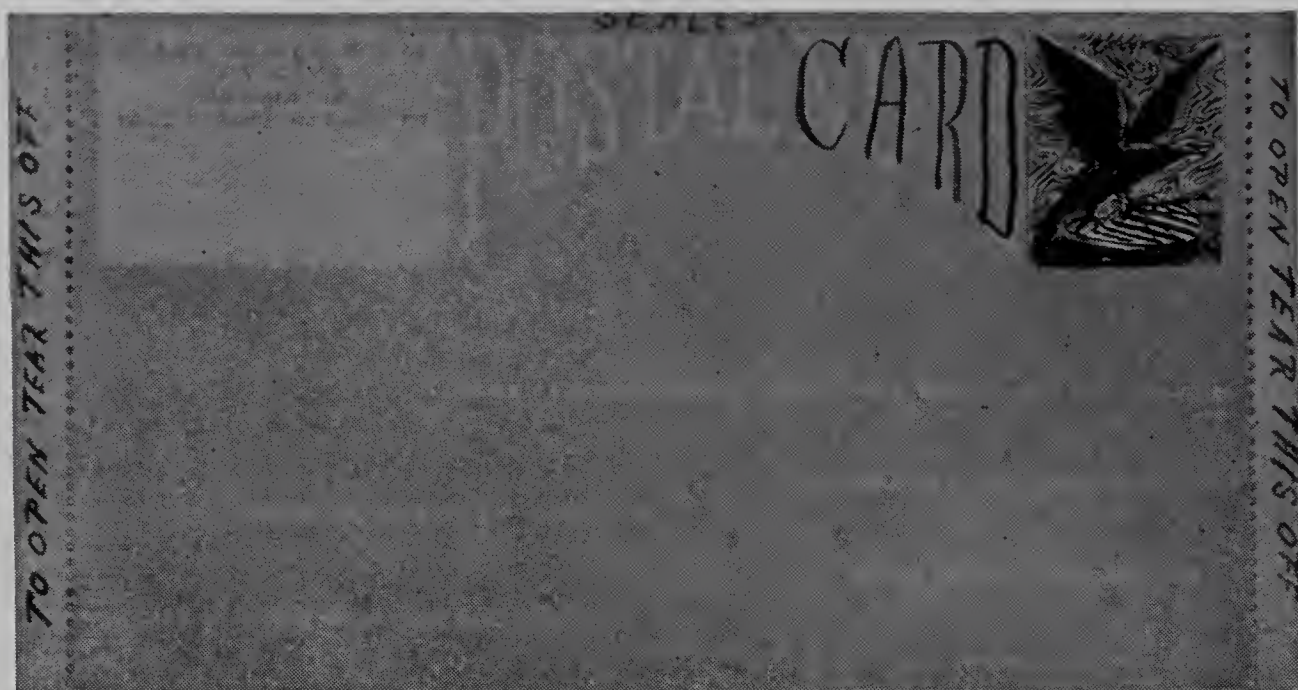
- a. Typographed on 17 f/1 dim faint o-yellow .004" thick Manila paper facing folded over and gummed at bottom to a .0125", thick white wove card 127x77mm. (uncommon).

35 k/0 dark green

- b. Same as a but the paper facing is 23 d/1 dim pale yellow (amber) laid paper. (rare.)

35 k/0 dark green

Postmaster General Creswell's letter of Jan. 9, 1873 refers to "*folded or sealed cards or a card with a flap attachment for sealing.*" Such a card was "PATENTED AUGUST 8, 1871" by C. A. Rowland and later assigned to the "AMERICAN POST CARD COMPANY, POST OFFICE BOX 3838, NEW YORK," patent 117818 issued August 8, 1871, for a "Letter Card Envelope."⁽¹⁾ The illustration of the back of this card shows how the paper facing folds over the back of the card and the edge of the top flap is gummed to seal the message written on the card under the facing paper, and upon the back of the facing paper. I have one of the latter facings used with a 1873 3 cent green adhesive stamp, on September 2, 1876 from New York to Washington, on which the message was written both on the back of the facing and upon the covered card. This essay has also been seen with a 1871 1 cent adhesive stamp. Rowland's patent illustration was another shape.



UX1E-F

Another "folded and sealed card" originally called a POSTAL NOTE was Patented February 6, 1872, No. 123,389 by Charles Foster (assigned to Lebbeus H. Rogers, 75 Maiden Lane, New York). It was perfected by eleven additional patents, the last of which was No. 217,207 dated July 22, 1879. This postal note of 1872 was an early forerunner of the U. S. perforated letter sheet, not issued until August 18, 1886, which is very similar. This sealed card(?) was patented four months before the law authorizing postal cards was approved on June 8, 1872, which law no doubt suggested to Rogers that his Postal Note might be suitable for a postal card.

February 6, 1872. By Lebbeus H. Rogers, New York, N. Y.

UX1E-F. Without value.

Size of design 132x77mm.

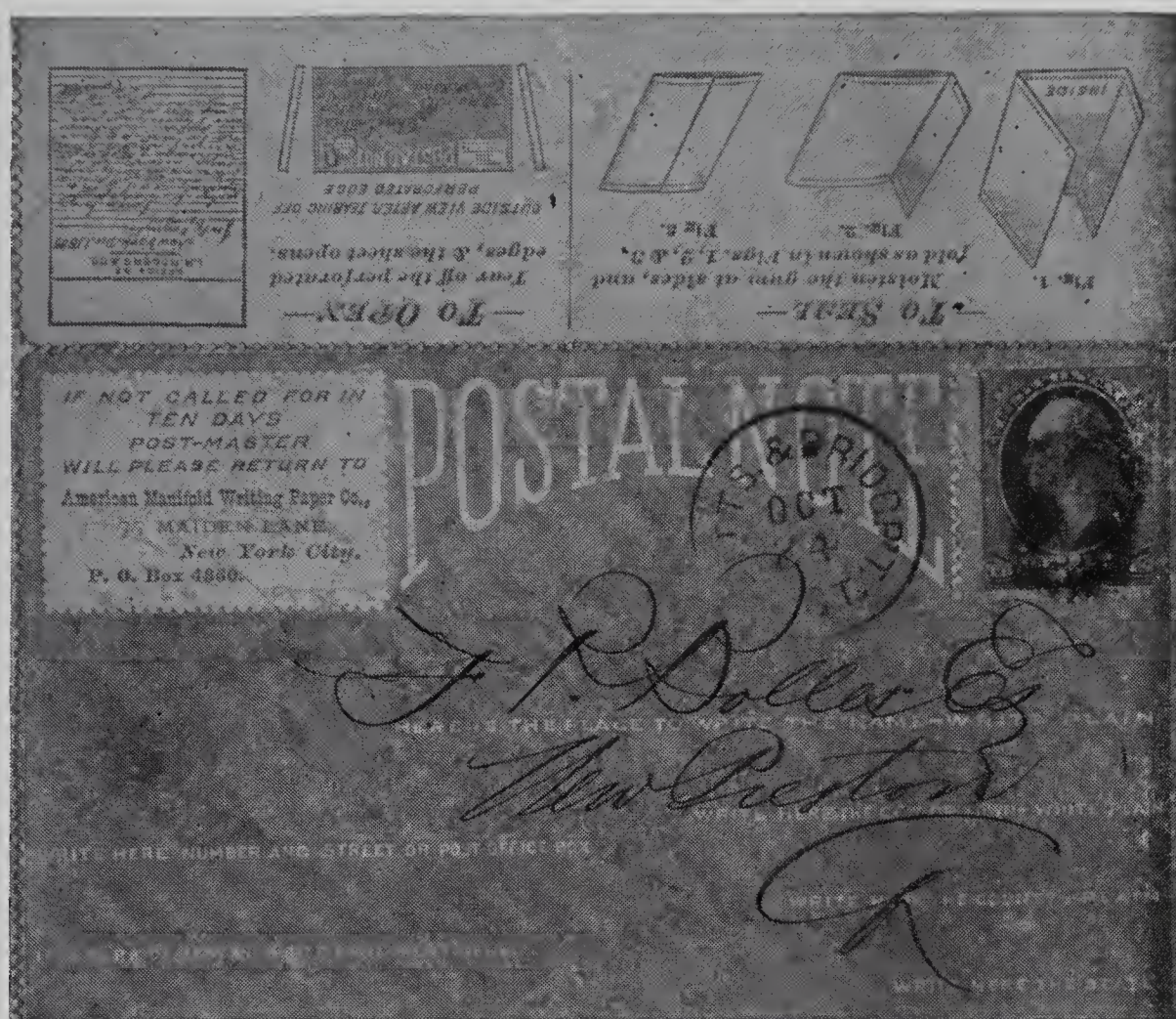
- a. Lithographed in pale blue on white wove paper 145x193mm, perforated 12 at top and 7mm from each side edge. The bottom fold is same size as the face, and has no printing upon it, but the top fold is only 38mm high. The 7mm strips at ends are gummed on the back of face and top fold. This essay shows the printed word NOTE changed in manuscript to CARD in black ink with SEALED lettered above, also in black ink, and on the gummed perforated flaps at each end is lettered in black ink "TO OPEN TEAR THIS OFF." In the blank space on the original pale blue lithographed face is mounted an expert artists pen and wash drawing on cardboard, of a brown eagle on a wavy red lined background.

The eagle stands upon a red, white and blue U. S. shield and above his head is faintly lettered "E PLURIBUS UNUM." The interior of this essay is blank white paper. (Unique).

43 d/2 dull pale g-blue

These Rogers Postal Notes continued to be used with 3c green adhesive stamps, at least until October 24, 1881 which is the date written inside the one illustrated, which was mailed from Kent, Conn. to New Preston, Conn. and is postmarked by the Pittsfield & Bridgeport Railroad, with New Milford, Conn. postmark on the back. This Postal Note has a return corner card of the seller "American Manifold Writing Paper Co., 75 Maiden Lane, New York, N. Y." On the interior is lithographed, in gray, a bill head form covering the back of the face and bottom fold, with the imprint at top of "L. J. Rogers, Successor to the American Manifold Writing Paper Co." On the back of the top fold is printed "No. 2 DRAFT" and a list of L. H. Rogers twelve patents most of which probably applied to various forms of use lithographed on the interior.

(1) In April, 1944, JOURNAL No. 2, page 103 delete last three sentences. UX1E is the Rowland patent. UX1E-F is the Foster patent; Foster died and patent was assigned to L. H. Rogers.



Used Rogers Postal Note. 1881

On the inside of a U. S. 2 cents green Letter Sheet, Series 5, there has been seen, by B. F. Jumper, a printed heading "UNITED STATES SEALED POSTAL CARD CO., No. 75 Maiden Lane, New York, 189-" with the names of Frederick Knowland, President and Albert Rogers, Secretary. This is the same address, from 1872 to 1881 and later, as that of L. H. Rogers, patentee of the perforated Postal Note.

Another envelope but open at both ends was essayed by Fred A. Schmidt on August 14, 1872. It has not been seen. The reply of General Terrell says that similar envelopes were submitted by at least fifty persons, but were not seriously considered, as an open card was desired. This letter contains historical information that the design for the new postal card had been selected by August 16, hence it is quoted.

To F. A. Schmidt,
Post-Office Department,
Office of the Third Assistant
Postmaster-General,
Washington, D. C., August 16, 1872.

Sir: In reply to your letter of 14th instant (1), I have the honor to inform you that the Department has fully considered *the plan proposed by you for an open envelope*, (in lieu of a postal card,) and decided to adopt the open card, the same as is now used in most countries in Europe. *The plan presented by you has been submitted by at least fifty persons*, but it does not, in the judgment of the Department, meet the want of the public. The open card is intended for short messages, notices, circulars, price-lists, &c., not important to be kept secret. It is very certain but few persons would use *your style of envelope (open at both ends)* to convey important secret matter; they would use the regular sealed envelope. It is believed the open card will be a great convenience, and that immense numbers will be used. All sealed communications containing written matter are subject to regular letter-postage, while the open card is transmitted for one cent.

The design for the new card has been selected, and as soon as specimens can be prepared, an advertisement will be published setting forth full details and the terms upon which the contract for furnishing the cards will be let. It will afford me pleasure to send you a copy as soon as issued.

Respectfully, yours,

Mr. Fred. A. Schmidt,
Cresson, Cambria County, Pennsylvania.

W. H. H. TERRELL,
Third Assistant
Postmaster-General.

(1) This letter has been mislaid from the files.

Lithographed Essays

No other lithographic essays, other correspondence nor evidence has been seen to indicate whether essays were submitted by the lithographic firms (7) American Photo-Lithographic Company or (9) I. L. Kervland, who were mentioned in P. M. G. Creswell's letter of January 9, 1873. The correspondence with (8) Lees & Skeen, which follows, quotes a price of four cents per thousand for *thick* cards printed in the cheapest "one color." All the lithographed essays seen are in two colors, including the expensive "reds and purple." However, these cards exist in two thicknesses. As Lees & Skeen submitted a thick card on July 6 and on July 15 thinner cards "as near the English (card) as we could find in the market," essays UXIE-Ga on thick pale gray and UXIE-Gb on "a delicate amber color," are attributed to Lees & Skeen.⁽²⁾

From Lees & Skeen.

Office of Lees & Skeen, Fine Printers, Lithographers, &c.,
210 Fulton Street, New York, July 6, 1872.

Dear Sir: Inclosed please find *samples of postal cards*. Should the design of stamp or form of card not suit, we should be pleased to alter or change to anything else you may desire or suggest.

In this connection, we would ask if you have yet advertised for sealed proposals, and where we could get a copy of the advertisement.

Respectfully, LEES & SKEEN.

General Terrell.

To Lees & Skeen.

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, July 9, 1872

Gentlemen: Yours of 6th instant, *with specimens of postal cards*, was received yesterday.

Please accept the thanks of the Department for your attention.

The advertisement for proposals for furnishing the cards has not yet been issued. It will be several days yet before it will be ready. An early copy will be mailed to your address.

It may be that the contract for the card-board will be let separate from the printing.

If you could give us the probable cost of the printing alone, it would enable us to judge whether *your style of printing* (per 1,000 cards) would be too expensive or not. The information, if given, will be confidential.

Hoping to hear from you at an early day, I am, very truly yours,

W. H. H. TERRELL,
Third Assistant Postmaster-General.

Messrs. Lees & Skeen,
210 Fulton Street, New York.

From Lees & Skeen.

210 Fulton Street, New York, July 11, 1872.

Dear Sir: Your favor of the 9th instant received yesterday. We have to say in reply that we cannot give precise price for cards like our specimens, for the reason that we must be governed by the cost of the *colors* selected, the inks varying in price to so great an extent that some of them cost fifteen hundred per cent. more than others. And we presume that in the price for printing would have to be included the cost of cutting up the cards after printing in sheets, as well as packing and delivering. These would vary, of course, with circumstances, as *a thin card might be cut at less expense than one as thick as our samples*, and, if packages are large, we could estimate at less than if done up in small lots.

We can, however, say that *if the cheaper colors are selected*, we are prepared to name *4 cents per one thousand* for cards the size of our specimens and printed like them, as the price for printing (including inks used) only. If the more expensive inks should be chosen, it would not, we think, increase the cost more than one or two cents per one thousand. The *most expensive colors are fine reds and purple*, the others varying in price, but mostly all are far cheaper than these two.

As *the machine upon which we propose to execute this work differs from all other existing machinery*, we should require the card-board to be made with special reference to it, and would prefer to have it made under our direction, but as it would be made by the cheaper known process, the Department would incur no increased expense on that account, but rather a saving.

The price named we believe to be as low as it can be done at, if well done, *in one color*, even if that color were the very cheapest. Our idea is to keep to that as a basis of price for the labor, the increased cost, if any, to cover merely the greater cost of the inks used.

We shall be glad to give further information, or to confer with you personally, if deemed advisable. We have the means of producing a fine quality of work, with unexampled rapidity and consequent economy, and are willing to give the Department the full benefit of our improvements if the way can be made plain to us.

Should you desire *other proofs, on thinner card-board, or on tinted board*, or otherwise, we will furnish them promptly and with pleasure, attending to any suggestions you may desire to give.

Hoping that you will find the information above given satisfactory, and that you will treat this communication as strictly confidential,

We remain yours, truly,

LEES & SKEEN,

General W. H. H. Terrell,
Third Assistant Postmaster-General.

To Lees & Skeen.

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, D. C. July 12, 1872.

Gentlemen: Accept my thanks for the information contained in your favor of yesterday.

If you please you may *send me some more specimens* of your work on cards, *a little thinner than the others*, the tint to be of such shades as you may think will be suitable. I am rather partial to *the tint of the English postal card, which is a delicate amber color.*(2)

Truly yours,

W. H. H. TERRELL,
Third Assistant Postmaster-General.

Messrs. Lees & Skeen,
210 Fulton Street, New York.

From Lees & Skeen.

210 Fulton Street, New York, July 15, 1872.

Dear Sir: Herewith please find *samples of postal cards on stock as near the English as we could find* in the market.(2)

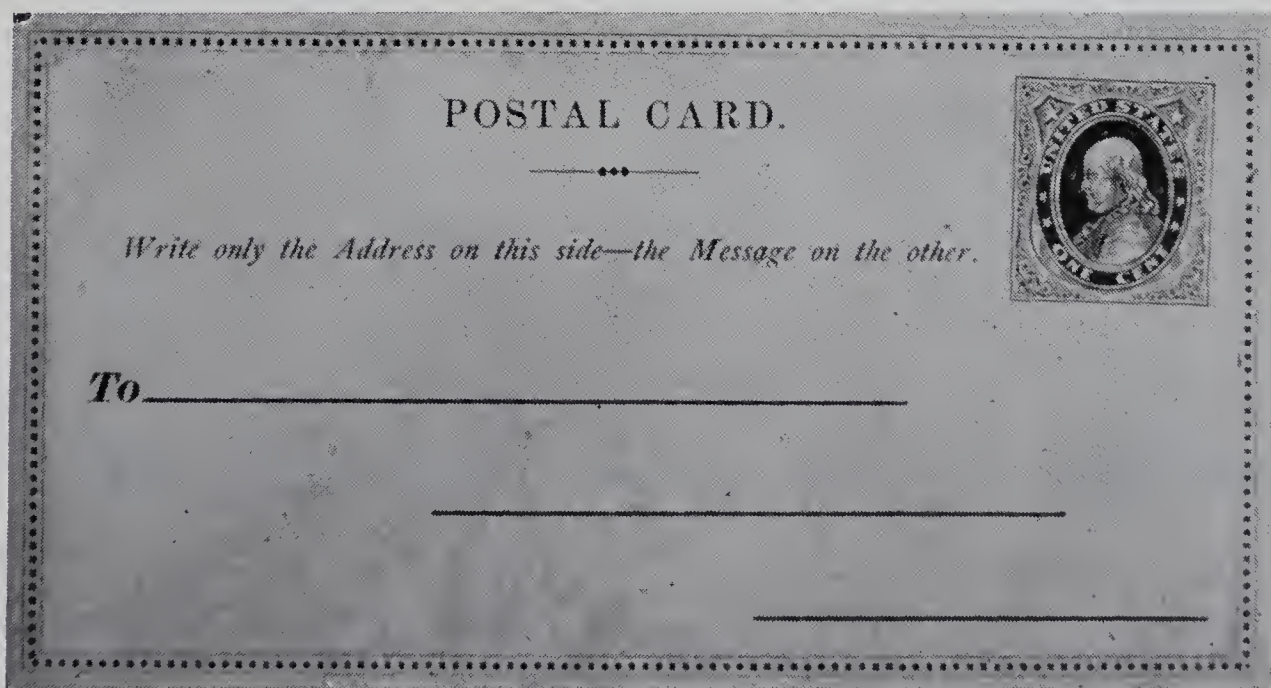
As you will see, we have not altered the size, but can do so to conform to that of the English, at any time when so desired.

Respectfully, yours.

LEES & SKEEN.

General Terrell.

Attributed to Lees & Skeen, New York.



UX1E-G.

UXIE-G. One Cent.

Size of stamp design 22 x 25 mm.
 Size of border design 136 x 71 mm.
 Size of card 145 x 78 mm.

July 6, 1872.

a. On 21 f/3 dismal faint o-y-yellow card .018" thick. (very rare)

Vignette and printing on card.
 17 k/0 dark orange-yellow and
 47 m/0 dusky g-b-blue and
 59 -/2 dull violet and

Stamp frame only.
 35 k/0 dark green
 1 i/0 deep red
 35 k/0 dark green

July 15, 1872.

b. On 17 f/2 dull faint orange-yellow card .009" thick. (very rare)

Vignette and printing on card.
 1 i/0 deep red and
 1 i/0 deep red and
 15 b/0 light yellow-orange and
 35 k/0 dark green and
 35 k/0 dark green and
 35 k/0 dark green and
 59 -/2 dull violet and

Stamp frame only.
 15 b/0 light yellow-orange
 17 k/0 dark orange-yellow
 35 k/0 dark green
 1 i/0 deep red
 17 k/0 dark orange-yellow
 59 -/2 dull violet
 17 k/0 dark orange-yellow

Note—Some of the above were listed from the late A. Eugene Michel collection now in the Smithsonian Institution and hence not available to collectors.

Banknote Engravers Essays

On July 2, before seeing the Lees & Skeen lithographed essays, General Terrell wrote the American Bank Note Co. "*I have not a very high opinion of lithography for work representing money (as postal cards do).*" He was anxious to obtain essays from engraving firms. The stationers mentioned in his January 9 letter were apparently consulted only as to varieties of cardboard. It appears that the banknote engravers were not much interested in printing large quantities of postal cards. I have seen no correspondence from the (4) Columbia Bank Note Co. nor the (10) Bureau of Engraving & Printing. The typographed essay UXIE-H appears to be from an engraving firm and may be from either of them. It is not a "model" as essayed by the A. B. N. C. and C. B. N. C.

By Authors Unknown.



UXIE-H

(2) The tint of the English postal card was 17 f/1 dim faint o-yellow, it was thin (.008" thick) and the color of ink used varied from 57 k/2 dull dark y-b-violet to 61 i/2 dull deep v-r-violet. The size was 120x87 mm.

(To be continued.)

A Catalog of Essays and Proofs

Seen By The E-P Society Catalog Committee

Clarence W. Brazer, Chairman

415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small letter for varieties. N denotes normal color. TC denotes trial color-proof.

Color numbers are from Ridgway's Color Standards, with Brazer's color names.

Values where given are about 20% above current retail prices.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3i/I which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Australia

Essayed by Kihn Bros, B.N. Co., N.Y.
1907-1910.

Designed by Adolph Grass.



Cattle Herding.

3E-A.

3E-A. 2 Pence.

Size of design 67x81 mm.

Size of proposed stamp 17x20 mm.

- a. Drawing in water color wash. On thick light cream artist's cardboard 151x203 mm. (Unique)

45 m/0 dusky b-g-blue



Queen Alexandria.

5E-Aa.

5E-A. 3 Pence.

Size of design 68x80 mm.

Size of proposed stamp 17x20 mm.

- a. Drawing in water color wash of frame with photo vignette, retouched with wash on background, mounted in place. On thick light cream artist's cardboard 151x203 mm. (Unique)

71 o/5 black



Edward VII & Alexandria.

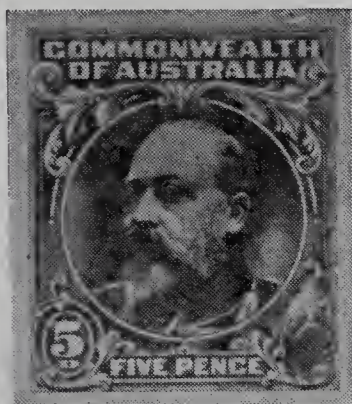
5E-Ab.

Size of design 52 mm. diameter.

Vignette only hinged to cover 5E-A.

- b. Halftone of assembled busts, with background retouched with wash. On cardboard. (Unique)

71 o/5 black



King Edward VII.

7E-A.**7E-A. 5 Pence.**

Size of design 68x80.5 mm.

Size of proposed stamp 17x20 mm.

- a. Drawing in water color wash of frame with photo vignette, retouched with wash on background, mounted in place. On thick light cream artist's cardboard 151x203 mm. (Unique)

71 o/5 black



Walhalla Gold Mine.

8E-Aa.**8E-Aa. 6 Pence.**

Size of design 67x80 mm.

Size of proposed stamp 17x20 mm.

- a. Drawing in water color wash. On thick light cream artist's cardboard 151x203 mm. (Unique)

1 i/0 deep red



Sheep Raising.

8E-Ab.

Size of design 40x46 mm.

Vignette only hinged to cover 8E-A.

- b. Drawing in water color wash. On thick light cream artist's cardboard. (Unique)

1 i/0 deep red



Alexandria & Edward VII.

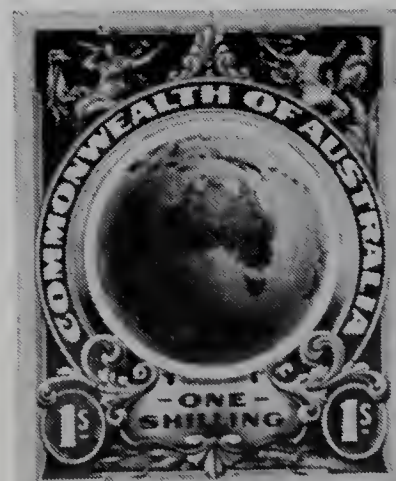
9E-A.**9E-A. 9 Pence.**

Size of design 67x80 mm.

Size of proposed stamp 17x20 mm.

- a. Drawing in water color wash of frame with photo vignettes, retouched with wash background, mounted in place. On thick light cream artist's cardboard 151x203 mm. (Unique)

71 o/5 black



Map of Australia on globe.

10E-Aa.**10E-A. 1 Shilling.**

Size of design 80x101.5 mm.

Size of proposed stamp 19.5x25 mm.

- a. Drawing in water color wash. On thick light cream artist's cardboard 151x203 mm. (Unique)

39 n/0 v. dusky blue-green



Eagle's Head.
10E-Ab.

Size of design 54 mm. diameter.
Vignette only hinged to cover 10E-Aa.

- b. Drawing in water color wash. On thick light cream artist's card-board. (Unique)
39 n/0 v. dusky blue-green —

10E-Ac.

Heraldic Arms of Australia.
Shield with seven pointed star crest, Kangaroo and Ostrich supporters with motto on ribbon below "Advance Australia."

Size of design 52 mm. diameter.
Vignette only hinged to cover 10E-Aa.

- c. Drawing in water color wash. On thick light cream artist's card-board. (Unique)
39 n/0 v. dusky blue-green —



Allegorical group Australia.

12E-A.

12E-A. 5 Shillings.

Size of design 128x78 mm.
Size of proposed stamp 32x19.5 mm.

- a. Drawing in water color wash. On thick light cream artist's card-board 151x203 mm. (Unique)
39 n/0 v. dusky blue-green —



13E-Aa.

13E-A. 10 Shillings.

Size of design 128x79 mm.

Size of proposed stamp 32x19.5 mm.

- a. Drawing in water color wash. On thick light cream artist's card-board 151x203 mm. (Unique)

13 n/1 dim v. dusky o-y-orange —



13E-Ab.

Size of design 97x62 mm.

Vignette only hinged to cover 13E-Aa.

- b. Drawing in water-color wash. On thick light cream artist's card-board. (Unique)
13 n/1 dim v. dusky o-y-orange —

Austria



Coat of Arms.

3P.

1850.

1bP. 1 Kreuzer.

5. Typographed plate on white wove stamp paper, with gum more or less cracked and trial perforation 17½. Blanks exist on 21 d/1 pale o-y-yellow paper with similar gum and perforation.

16 -/1 dim m. yellow-orange 45.00

3P. 3 Kreuzer.

5. Typographed plate on white wove stamp paper, with gum more or less cracked.

47 m/1 dim dusky g-b-blue 90.00

71 o/5 black 100.00

Experimental Proofs.

1890. Unused stamps on granite paper perf. 13½x12½. with white gum and with ½ mm. varnish bars 7.5 mm. apart diagonally from upper left to lower right.

**52P5.**

All have 71 o/5 black numerals.

- 51P5** 1kr 69 -/5 neutral gray
(Scott's dark gray) 3.50
- 52P5** 2kr 15 -/2 dull yellow-orange
(Scott's light brown) 3.50
- 53P5** 3kr 41 i/2 dull deep b-b-green
(Scott's gray green) 3.50
- 54P5** 5kr 1 c/1 dim v. light red
(Scott's rose) 3.50
- 55P5** 10kr 45 -/2 dull b-g-blue
(Scott's ultramarine) 3.50
- 56P5** 12kr 3 -/2 dull orange-red
(Scott's claret) 3.50
- 57P5** 15kr 69 b/3 dismal light r-v-red
(Scott's lilac) 3.50
- 58P5** 20kr 29 -/3 dismal y-y-green
(Scott's olive-green) 3.50
- 59P5** 24kr 41 b/4 smoky light b-blue-green
(Scott's gray-blue) 3.50
- 60P5** 30kr 11 i/2 dull deep orange
(Scott's dark brown) 3.50
- 61P5** 50kr 69 -/3 dismal r-v-red
(Scott's violet) 3.50

Italy

Proofs.

Add S after 26P4, 28P4, 31P4 in Journal No. 2.

Delete 32P4 as it is a trimmed stamp.

- 1863.** Plate proofs on white wove paper imperforate and overprinted SAGGIO (SPECIMEN) in black.

**24P.4S.**

- 24P4S**—1c 29 i/2 dull deep g-g-yellow
(Scott's gray-green) _____
- 27P4S**—10c 11 i/2 dull deep orange
(Scott's buff) _____

- 29P4S**—30c 13 l/1 dim v. dark o-y-orange
(Scott's brown) _____
- 30P4S**—40c 1 i/0 deep red
(Scott's carmine) _____
- 31P4S**—60c 65 d/2 dull pale r-r-violet
(Scott's lilac) _____

France

Proofs.

1849.

**1P.**

1P. 10 Centimes.

5. On thick white paper.

17 k/1 dim dark o-yellow _____

Essayed by M. Pichot of Poitiers.
"essai de Cayenne"

**11E-B.**

1852.

11E-B. 25 Centimes.

Size of design 18.5x22 mm.

- a. Lithographed with chemical ink changeable when wet, overprinted with a horizontal net work of fine mesh wavy lines in dull light yellow on white wove paper.

11 b/2 dull light orange _____

13 j/3 dismal v. deep y-orge. _____

17 a/2 dull v. vivid o-yellow _____

45 i/4 smoky deep b-g-blue _____

Arthur Maury in his *Historie des Timbres-Poste Francais* also lists the following which have not been seen by this committee for cataloging.

carmine _____

red-brown _____

violet _____

lilac _____

b. on yellow paper _____

black _____

(To be continued.)

Report of Auction Sales of Proofs

The Editor will appreciate receipt of Auction Sale priced catalogs only of essays and proofs, both U. S. and Foreign for review in this JOURNAL. Only those prices received can be reported herein. Limitations of space prevent complete reports. Lots found to be defective or incorrectly described and large miscellaneous odd lots are not reported.

Scarce, rare and very fine material offered at unreserved floor auctions attract bids from collectors and their dealer agents and these realizations are important. In many sales of "run of the mine" material few, except dealers and speculators for resale, attend the sales and the realizations are therefore mostly wholesale prices. In most auction sales there are perhaps from 10% to 20% of the lots which no competitors who read the catalog, came to buy, or prepared to buy, and such lots (sometimes important) are usually bought by dealers or speculators at wholesale prices. The vagaries of auction sales are numerous, especially where prompt cash limits competition. Hence low realizations on high value lots are not reliable indications of actual value. The higher the value the fewer the competitors and often there is no real competition.

Harmer, Rooke & Co. Sale, N. Y. March 13-17, 1944

FRANCE 1849 20c blue Essay on thick wove, block of 70	90.00
GREECE 1898 20 l essay King George I lithographed 15 colors	4.00
1861-ITC- 1 l red-brown on back of 20 l black proof	3.00
12P-10 l orange with control number on back	6.50
4P-20 l blue double impression (waste) 3 copies	4.00
1P, 3Tc, 49P-1 l red-brown (2), 5 l rose, 30 l olive-brown, red-brown	7.50
1P, 4P-1 l chocolate, 20 l blue (2) waste printed on back	3.75
1, 4, 5, 50TC-1 l, 40 l, 60 l all in black trial color proofs	6.00
1P-1 l chocolate corner block of four proofs	9.00
1P-1 l chocolate shades, pair and 3 singles	4.50
1, 2, 4, 6P-1 l (2), 2 l (2), 20 l (2), 80 l in shades	7.50

RUSSIA

1858 3TC 20 k, green and violet, perf., gummed, w'm'k 2	16.00
5E 1 k, inscribed "Epreuve De Timbre" and "PROBA," pair	24.00
1866 22TC 5 k orange, green, violet, carmine, light blue, o. g.	27.00
1875 27TC 7 k blue and red, violet and green, lt. brown and orange	17.00
1889 42-48E 1 k to 50 k imperf. N colors no background on pelure	15.00
43-49E 2 k to 50 k N colors, background, center and value on pelure	14.00
46-49E 1 k N color no background on thick paper, 5 k pair on pelure	8.00

H. R. Harmer. N. Y. Sale March 21, 1944. NEWFOUNDLAND

1923 Color photographic Essays mounted on cards.	
133E 3c deep brown and gray, Queen Alexandria, retouched	33.00
136E 6c black-brown, Sir Walter Raleigh	34.00
136aE 7c sepia, Sir Francis Drake, retouched	34.00
138E 9c black and drab, Caribou	35.00
140E-A 11c lake, Guernsey Islands, retouched	35.00
140E-B 11c sepia, Rolling Falls-Gander River, retouched	34.00
141aE 13c brown-black, The Steadies-Humber river	35.00
141bE 14c green-black, Grand Falls-Labrador, of an engraving	35.00
The eight above sold as one lot (adds 21% to above)	350.00

Vahan Mozian. N. Y. Sale March 22-23, 1944

BELGIUM

1861 8TC 40c brown-black on thick wove cream paper, pair	9.75
1862 19E 20c buff, red, red-brown, green, blue, violet, Essays by Dargent	13.00
18, 21TC 10c brown. 40c brown, green, on cream wove paper	5.50

1866	19E	20c	red brown large die Essay by M. Frank	7.50
1887	64E	10c	Petitot essays in 15 colors on wove paper	10.50
1912	105TC	25c	blue, violet, gray-brown, orange imperf. o. g.	1.25
1914	B25TC	5c	in 7 colors on colored papers, blocks of four	29.00
	B26TC	10c	in 6 colors on colored papers, blocks of four	22.00
	B27TC	20c	in 9 colors on colored papers, blocks of four	15.00
1932	251E		blank value, black die essay on wove paper	17.00
	251E		blank value, green-black die essay on wove paper	17.00
	B123TC	75c & 3.25 fr.	gray-black die proof on wove paper	17.00
	B124TC	75c & 4.25 fr.	dark v-red die proof on wove paper	17.00

GREECE

1906	184-197P	1 l to 5 d	N. colors plate proofs on card (14)	17.50
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Harmer, Rooke & Co. N. Y. Sale March 24-25, 1944. UNITED STATES

1867	79E-Cg	3c	rose Essay grill, pair	24.00
1894	262P4	2.00	blue cardboard plate proof	6.25
	263P4	5.00	green cardboard plate proof	7.00

Hugh C. Barr. N. Y. Sale March 27, 1944. UNITED STATES

1879	184E-Eb,c	3c	green. A complete booklet of 12 months 364 coupons, about 20% dated, in original covers	400.00
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Robson Lowe Ltd., London, Sale, March 30, 1944. GREAT BRITAIN.

This Specialized Sale included many essays and proofs, a few of which were illustrated in the Catalog. If a complete list of realizations is received, more will be reported later. We can now report on a few rarities only, as taken from the PHILATELIST for May, 1944.

1847	6E		—Embossed head die essay colorless on solid octagonal green ground on paper about 38 x 40 mm. (minute thin)	\$ 72.00
	6E	1s	brown essay, hair touches frame, (stamp size)	64.00
1865	46E	9p	golden brown master die essay with blank corners and circles for numbers, on surfaced card about 37 x 37 mm.	48.00
1878	72TC	10s	black die proof on card dated "April 29, 1878"	34.00
	73TC5	£1	blue on blue, trial color perforated proof on w'm'k. paper	64.00
1883	104E	5p	black die essay with line under "d" inscribed "26 Feb. 83 BEFORE HARDENING"	44.00
1902	139TC	2s 6p	black trial color die proof on glazed card inscribed "8 NOV. 01" and "BEFORE HARDENING"	28.00
	140TC	5s	black trial color die proof on glazed card inscribed "H. W." and "25, 11, 01"	28.00
1913	173EB		—Master die essay without value in Prussian blue	34.00
	173EA		—As last but in green with reversed "M" above die, numbered "631" and dated "28, 1, 13"	84.00
	173TC	2s 6p	black trial color plate proof, block of four	45.00
	173TC	2s 6p	ultramarine trial color plate proof	23.00
	173TC5	2s 6p	claret perforated trial color plate proof	15.00

Vahan Mozian Inc., N. Y. Sale, April 11, 1944. UNITED STATES.

1847	29D-29E	P4	—5c and 10c reproduction plate proofs on cardboard	\$ 11.00
1851	54A-54H	P4	—1c to 90c set of 8 plate proofs on cardboard	16.00
1861	63P-77P4	—1c to 90c	set of 11 plate proofs on cardboard	15.00
1893	230SE-245SE	—1c to 5.00	set of 16 stamps handstamped SPECIMEN	325.00

Lawrence & Stryker, N. Y. Sale, April 21, 1944. UNITED STATES.

1869	112-122P4	—1c to 90c	set of 10 plate proofs on cardboard	27.50
	129a-132aP4	—15c, 24c, 30c and 90c	inverted center plate proofs on cardboard	275.00

Carl E. Pelander, N. Y. Sale, April 24, 1944. UNITED STATES.

1847	28P1—5c brown die proof on bond paper, stamp size	40.00
	28TC1—5c blue trial color die proof on bond paper, stamp size	26.00
	— 5c green trial color die proof on bond paper, stamp size	26.00
	— 5c orange-vermilion trial color die proof on bond paper, stamp size	26.00
	28P1b—5c yellow-brown die proof on bond paper, die size	42.00
	— 5c gray-brown die proof on bond paper, stamp size	25.50
	28TC1—5c black trial color die proof on bond paper, stamp size	26.00
	— 5c black trial color die proof on bond paper, with hatching	43.00
	28TC3—5c black trial color plate proof overprinted SPECIMEN	37.00
	29TC3—10c orange trial color plate proof overprinted SPECIMEN ...	38.00
	29D-29EP4—5c, 10c reproduction plate proofs on cardboard	14.00

Harmer, Rooke & Co., N. Y. Sale, April 26, 1944. UNITED STATES.

1847	28P1—5c brown die proof die sunk on card, matted	\$ 61.00
	29P1—10c black die proof die sunk on card, matted	69.00
	28TC1—5c rose-lake trial color die proof on India	61.00
	29TC1—10c rose-lake trial color die proof on India	61.00
	29D-29EP2—5c, 10c small die proofs (1903) Cat. 25.00	36.00
1851	54A-54HP2—1c to 90c small die proofs (1903), set of 8	60.00
	— 1c to 90c plate proofs on cardboard, set of 8	16.50
	LO1-LO2P2—Franklin & Eagle Carrier small die proofs (1903)	6.50
1893	230P-245P4—1c to 5.00 plate proofs on cardboard, set of 16	36.00
1873	O1-O9P4—Agriculture plate proofs on cardboard, set of 9	5.50
	O10-O14P4—Executive plate proofs on cardboard, set of 5	4.00
	O15-O24P4—Interior plate proofs on cardboard, set of 10	4.00
	O25-O34P4—Justice plate proofs on cardboard, set of 10	5.00
	O35-O45P4—Navy plate proofs on cardboard, set of 11	4.75
	O47-O56P4—Post Office plate proofs on cardboard, set of 10	4.50
	O57-O71P4—State plate proofs on cardboard, set of 15	14.50
	O72-O82P4—Treasury plate proofs on cardboard, set of 11	4.00
	O83-O93P4—War plate proofs on cardboard, set of 11	5.00

Mercury Stamp Co., N. Y. Sale, May 2, 1944. UNITED STATES.

1869	112P3—1c plate proof on India, Plate No. block of 14 (Cat. 137.50) ..	\$ 52.00
	113P3—2c plate proof on India, Plate No. block of 10 (Cat. 100.00)	42.00
	114P3—3c plate proof on India, Plate No. block of 10 (Cat. 100.00)	42.00
	115P3—6c plate proof on India, Plate No. block of 14 (Cat. 110.00)	45.00
	116P3—10c plate proof on India, Plate No. block of 14 (Cat. 110.00)	45.00
	117P3—12c plate proof on India, Plate No. block of 10 (Cat. 100.00)	42.00
	119P3—15c II plate proof on India, Plate No. block of 10 (Cat. 260.00)	110.00
	120P3—24c plate proof on India, Plate No. block of 10 (Cat. 160.00)	73.00
	121P3—30c plate proof on India, Plate No. block of 10 (Cat. 162.00)	74.00
	122P3—90c plate proof on India, Plate No. block of 10 (Cat. 375.00)	142.50

E. N. Costales, N. Y. Sale, May 31, 1944. UNITED STATES.

This full day sale was the most important, (459 lots), of U. S. essays and proofs that has occurred in a long time. We regret that space limits the number of items reported. This sale was advertised in this Journal for April. There were many unique items that have not been sold for over ten years. One of the surprises was the prices realized by the 1915 printing of small die proofs on pale cream soft wove paper of which only two or three of each are known; the 1883 set of two realized 90.00 whereas the 1903 printing is only cataloged at 8.50; the 1887 set of three realized 140.00 whereas the 1903 printing catalogs only 20.00.

Essays listed by Brazer's Catalog Numbers.

1845	IXaEc—5c blue-green Albany Postmaster essay on bond paper	\$ 11.50
1851	33E-Caa—3c blue on India, thin and cut to stamp size	11.50
1869	114E-Cc—3c scarlet die essay on India (thin)	15.50
	115E-Ec—5c blue die essay on India (thin)	16.50
	116E-Db—10c blue-green die essay on India	16.50
	116E-Dc—10c black-brown die essay on ivory paper	16.50
	117E-Cb—10c scarlet die essay die sunk on card	16.50
	— 10c blue die essay die sunk on card	16.50
	121E-Ca—30c red-orange die essay die sunk on card	16.50

1898	285E-293E—Set of 9 bi-color die essays die sunk on small card	66.00
1910	385aE-Ae—Hamilton red offset vert. coil. perf. 10, pair	14.00
1908	331E-342E—1c to 1.00 set of 12 unique essays each officially approved and dated by P. M. G. Meyer or Director of the B. E. & P., J. E. Ralph	900.00
1908	E7E-B—10c black drawing 8½ x 7⅛ inches by Whitney Warren, ar- chitect, for the "Merry Widow" special delivery stamp (unique) . .	75.00
1911	F1E—10c registration, officially approved unique essay	70.00
1912	Q1E-A—1c Parcel Post, officially approved unique essay	75.00
	Q2E-C—2c Parcel Post, officially approved unique essay	75.00
	Q5E-D—5c Parcel Post, officially approved unique essay	75.00
	Q6E-B—10c Parcel Post, officially approved unique essay	75.00
	Q12E-C—1.00 Parcel Post, officially approved unique essay	70.00

1903—Small Die Proofs.

1861	56P2—3c red (Catalog 10.00)	9.00
	57P2—5c brown (Catalog 10.00)	9.00
	59P2—12c black (Catalog 10.00)	10.50
	72P2—90c blue (Catalog 5.00)	5.50
1862	73P2—2c black (Catalog 7.50)	10.00
	74P2—3c scarlet (Catalog 10.00)	8.25
1866	77P2—15c black (Catalog 7.50)	7.75
1898	285P2-293P2—set of 9 (Catalog 80.00)	81.00
1902	300P2-313P2—set of 14 (Catalog 85.00)	87.00
1893	E3P2—10c orange special delivery (Catalog 7.50)	8.00
1908	331P2-341P2—1c to 1.00 set of 12	670.00

Large Die Proofs.

1869	116TC1—10c black trial color die sunk on card	17.00
	— 10c dark violet on India	21.00
	119TC1—15c blue trial color die sunk on card (Cat. 25.00)	31.00
	— 15c red-brown trial color die sunk on card (Cat. 25.00)	32.00
	121TC1—30c carmine-lake and yellow trial color die on India	24.00
	— 30c brown and yellow die sunk on card	32.00
1908	332P1—2c carmine (cut to 50 x 52 mm.)	120.00
	332TC1—2c in nine different colors—each	81.00
	335TC—5c green on pink bond (stamp size)	77.00
	337TC1—8c blue on yellow bond (crossed with lead pencil)	80.00
	339TC1—13c violet on yellow bond (stamp size)	80.00
	— 50c and 1.00 several similar (stamp size) each	80.00

Plate Proofs.

1847	29D-P3 & 29E-P3—5c and 10c reproductions, full sheets of 50 of each on India paper	1825.00
	— Same on cardboard	930.00

Atlanta Trial Color Plate Proofs on Card

1869	131TC4—30c complete set of 14 bi-colors	142.50
	132TC4—90c complete set of 10 bi-colors	142.50

H. R. Harmer, Inc., N. Y. Sale, June 7, 1944. NEWFOUNDLAND.

1911	109-11, 113, 114, P4—6c to 15c, except 10c, black plate proofs on cardboard in 5 horizontal pairs, Royal Family	118.00
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Tulsa Chapter Forming

D. O. Barrett, 5531 South Peoria Ave., R. D. 2, Tulsa 15, Okla., writes that he is endeavoring to form a Tulsa Chapter of the E. P. S. to meet regularly in Tulsa. We suggest that, at least temporarily, this Chapter might include some counties of the surrounding states of Kansas, Missouri, Arkansas and Texas. We already have several members in that territory and Mr. Barrett writes that more are in prospect. All who are interested are urged to communicate with D. O. Barrett at once.

What Others Think of Us

Volume One, Number One, of THE ESSAY-PROOF JOURNAL, is at hand. It is published by the Essay-Proof Society, and edited by that foremost expert on this subject, Clarence W. Brazer.

It is obvious at first glance that this is to be an important quarterly in the philatelic field. It is a professional looking job to begin with, and the contents are an impressive beginning, which forecast a bright future for this newcomer to the literature of our hobby. Subscribe at once so you won't miss a single copy, if you are at all interested in this branch of philately. You'll be sorry if you don't. Subscription is \$3.00 a year to non-members—\$2.00 to members. Send subscriptions to Stephen G. Rich, Business Manager, P. O. Box B, Verona, N. J.—*Stamps*, March 4, 1944.

The newly organized Essay-Proof Society presents the first issue of their new Quarterly Journal. It is beautifully printed in the same readable style as *The American Philatelist*, and the Society should feel very proud of this Journal. 64 pages of contents by well-known writers, including Karl Burroughs, John N. Myer, Ernest A. Kehr, Clarence W. Brazer, Stephen G. Rich, and Thos. F. Morris. Subscription rate is \$3.00 per year for non-members, \$2.00 for members. Clarence W. Brazer is Editor and Stephen G. Rich is the Business Manager.—*Mekeels*, Feb. 28, 1944.

We received the first number of the ESSAY-PROOF JOURNAL and have found it a most excellent magazine. Of course, only a small number of our readers will be interested in such a specialized branch of our hobby as the study and collecting of proofs and essays, but to those who have such an interest we can most highly recommend this society and its journal. The study of proofs and essays, we must remember, is not a self-contained study, and many of the facts learned apply to the later issued stamps as well as the immediate object of study. Often when the stamps themselves are so rare as to be practically unobtainable, the proof may be the *only* available object through which the needed facts may be learned.—*Gossip*, Feb. 26, 1944.

We have just received Volume I, Number 1 of THE ESSAY-PROOF JOURNAL. We congratulate the Essay-Proof Society and its Editor, Clarence W. Brazer, on this first number and recommend both the Society and its Publication to collectors of these items.—*S. P. A. Journal*, March, 1944.

The Essay-Proof Society has a right to be immensely proud of its handsome new quarterly, "THE ESSAY-PROOF JOURNAL," which Clarence W. Brazer is editing and Stephen G. Rich is business managing. The first issue's 64-pages are packed with well-written and edited articles such as: "Four Re-Entered Plates of the U. S. 1861-66 Issues," by Karl Burroughs; "Butler Packard, Bank Note Artist-Designer," by Thomas F. Morris, and "Essays of Colombia," by John N. Myer. The JOURNAL includes a catalog of essays and proofs and a report on auction sales of proofs.—*N. Y. Journal American*.

I have just inspected Volume I, No. 1 of THE ESSAY-PROOF JOURNAL. This little booklet is the official journal of the Essay-Proof Society and seems to be an interesting bit of work. Clarence W. Brazer, who is the dean of experts on proofs, is the editor of the publication. If the first effort is representative of what will be forthcoming, I think it will be well received by philatelists. Of course, it bears the most interest for specialists and the like, as the essay or proof is a specialist's item. Still, here and there I noticed an article that might make good reading for any collector. In time, this little journal will make itself known to American and European philatelists, as it includes both U. S. and foreign essays and proofs within its bounds.—Lee Gilbert in *Gossip*, March 11, 1944.

For the U. S. specialist: there are two dies of the 2c 1903 stamp (No. 319), with definite features to distinguish them. See C. Brazer's article in ESSAY-PROOF JOURNAL, Jan., 1944, which gives features beyond those pictured in Scott's U. S. Catalog.—*Chambers*, March 13, 1944.

It is always a pleasure to review a new stamp journal especially when it is as good as the "ESSAY-PROOF JOURNAL," edited by Clarence W. Brazer, noted essay and proof specialist.

This new periodical starts off with a scholarly article by Karl Burroughs, entitled "Four Re-entered Plates of the U. S. 1861-66 Issues," and is accompanied by three clear enlarged photographs, and illustrates the value of studying proofs to locate plate positions and varieties which may be found upon stamps.

The two dies of U. S. 2c 1903 stamp are also clearly illustrated and explained by Mr. Brazer. Stephen G. Rich writes learnedly of some Italian essays of 1862-63; Ernest A. Kehr has an interesting and informative article on erasing a stamp plate; John N. Myer gives us an insight into the 1900 essays of Colombia, and Mr. Brazer analyses color names for us.

There is a review of the proof section of Scott's 1944 U. S. stamp catalogue and reports on auction sales of proofs. A catalog of essays and proofs of the world is commenced in this issue and will be continued in future numbers. Not the least interesting in this initial number is a biographical sketch of Butler Packard, noted artist and designer, by Thos. F. Morris (we hope this feature will be continued and enlarged upon in future issues).

Published quarterly at \$3 per year, and may be obtained from the business manager, Stephen G. Rich, P. O. Box B, Verona, N. J.—By Al Burns in *Western Stamp Collector*, March 22, 1944.

As fine a contribution to philatelic literature as has favored the sideline collectors in a long time is THE ESSAY-PROOF JOURNAL, the initial quarterly number of which appeared in January. The collecting of essays and proofs is a rather limited recreation in comparison with straight stamp collecting but there are enough persons interested in these fascinating items to justify the excellent publication that has been born under the wing of the Essay-Proof Society which, in turn, owes so much to Clarence W. Brazer.

Mr. Brazer is the editor of this new magazine with Stephen G. Rich acting as business manager. It is beautifully produced and boasts the excellent engraving such a publication requires. The first issue contains articles on re-entered plates of the 1861-66 issue; essays of Colombia; the erasing of a stamp plate, dies of the 2 cent 1903 issue; Italian essays; and information about Butler Packard, bank note designer. There is also the beginning of a serial historical catalogue of United States stamp essays and proofs as well as the first installments of a catalogue of essays and proofs of the world as seen by the society catalogue committee. Mr. Brazer is author of a descriptive color dictionary developed on a color compass that will be of wide interest.

Cost of the JOURNAL is \$3 per year to non-members of the society and may be obtained through Mr. Brazer at 415 Lexington Avenue, New York 17, N. Y.—*Houseworth's Stamp Review*, March, 1944.

Reviews of Publications

The *Society of Philatelic Americans' Journal* for April, 1944 contains a paper entitled THE PREMIERE GRAVURES OF 1861 by our director Vinton E. Sisson, which was read before the Chicago Philatelic Society on January 20, 1944. It is an able and direct summation of the evidence published by previous students. The author honestly "makes no claim to any original research nor investigation" but does "present a historical sketch of these interesting stamps (*and essays*) from the reports of other students," and it is recommended to our readers.

While the general banknote engraving part of the firm of Toppan, Carpenter & Co. was amalgamated in May, 1858, into the American Bank Note Co., the postage stamp department and all its effects was excluded from the A. B. N. Co. agreement as the T. C. & Co. contract was not to expire until June 10, 1861.⁽¹⁾ Therefore, the author is

(1) See *Collectors Club Philatelist*, April, 1941, p. 114 "Articles of Association of the American Bank Note Co." by Clarence W. Brazer.

not quite correct in stating that "the American Bank Note Co., through its then subsidiary, Toppan, Carpenter & Co. put in a bid for the 1861 contract." The facts are that both Toppan, Carpenter & Co. (who were so privileged by the A. B. N. Co. agreement) and the American Bank Note Co., each submitted separate bids for this 1861 contract, accompanied by essays. When Toppan, Carpenter & Co. lost the contract they finally had to cease business, without any postage stamps to manufacture, as all their other business had been absorbed by the A. B. N. Co. Joseph R. Carpenter, a son of Samuel Carpenter of T. C. & Co. was not a member of the A. B. N. C. and thereafter he formed a partnership with John M. Butler under the name of Butler & Carpenter who, in 1862, obtained the U. S. Revenue stamp contract. Mr. Sisson states "I have a decided impression that both Messrs. Perry and Brazer agree with Mr. Ashbrook" that the premieres gravures are not stamps. This should have been stated in reverse as both of these students published articles declaring them "essays" prior to the 1861 Issue writings of Stanley B. Ashbrook.

Postal Stationery Unit Forming

J. Garland Marks, Temporary Chairman,
325 Broad St., Butler, Pa.

President Smeltzer has designated J. Garland Marks, as Temporary Chairman in charge of organizing a Postal Stationery Unit of the Essay-Proof Society.

Membership in the Unit is open to all members of the Society who are interested in the essays, die proofs, trial color proofs, specimens, etc. of postal cards, stamped envelopes, wrappers, letter cards or any other form of government postal stationery having the stamps printed on them in any manner. This includes collectors of these items from any country in the world, as many of them do not confine themselves merely to U. S. items. So, this Unit differentiates itself from those members of our Society who collect adhesive essays and proofs.

Many of the Society members are well known collectors and students of Postal Stationery, so it is not surprising that these members should want to band together for the advancement and benefit of their particular field of interest. Members of the Unit, by means of correspondence and publicity, hope to gather together all available knowledge and facts regarding essays and proofs of this sort and bring them to the attention of other members of the Society through the pages of this JOURNAL, which has generously granted the Unit permission to use one page of each issue for this purpose.

Mr. Marks is endeavoring to write to all members whom he knows to be collectors of Postal Stationery, explaining things and asking them to join the Unit, but in case you have not heard from him, please do not wait, but drop him a line saying you wish to be a member of the Unit. He will greatly appreciate this courtesy.

Dues for the Unit will be \$1.00 per year, commencing July 1st, in order to defray such incidental expenses as postage, announcements, stationery, etc. and pending election of permanent officers should be sent to Mr. Marks.

Officers will consist of a Chairman and a Secretary, and it is hoped that enough members will be signed up that an election can be held, By-Laws drafted and all this submitted to the Board of Directors for their approval at the annual meeting in Milwaukee during the E.-P. S. Convention August 15.

The following members have joined the Unit up to this time:

1. J. Garland Marks, 325 Broad St., Butler, Pa.
2. David H. Burr, 25 No. Main St., Gloversville, N. Y.
3. Clarence W. Brazer, 415 Lexington Ave., New York 17, N. Y.
4. Charles B. Ermentrout, Main St., Doylestown, Pa.
5. Walter S. Arn, 3418 Cottman St., Philadelphia 24, Pa.
6. Marcus W. White, 15 Sherburne Ave., Worcester 5, Mass.
7. Lloyd C. Dell, 3059 Arcadia Ave., Omaha, Neb.

New York Chapter No. 1

Thomas F. Morris, Chairman.

Julian F. Gros, Secretary

This Chapter's regular meeting on the second Wednesday of April at the Collectors Club was a very successful one. An attendance of 15 welcomed Karl Burroughs from Watertown, Mass. who came so far especially to show us his two volumes of rare U. S. Essays & Proofs from 1847 to 1890. Chairman Morris presided and introduced his guest. This collection contains so many rarities that we will record many of them.

Mr. Burroughs showed us his largest block known of the 1847 original 5c black India plate proofs overprinted SPECIMEN in red. It consists of a block of 30 (6 x 5) plus a recently acquired adjoining block of four. He exhibited an orange block of six (3 x 2) with black SPECIMEN overprint and also a strip of three and a single in brown from position ILI which is the only position in the plate that contains the dash on the left border line opposite the bottom of U as found on all die proofs. The Slater block of 16 (now owned in New York) brown plate proofs 31L to 64L with black SPECIMEN overprint overlaps some of the Burroughs block 33L to 44L, and the Hollowhush (?) black irregular block of 10 (41L to 74L). All known 5c black SPECIMEN proofs come from the left pane. These blocks piece out five horizontal rows of ten positions. These multiple pieces enabled him to plate all these positions of the left pane and by borrowing proofs of other collectors, and with corner and marginal blocks of stamps, he has been able to accomplish the plating of well over one quarter of the 200 positions on this 5c plate, a feat long said to be impossible from existing stamps. The results of this great study of proofs to that date, were the basis of his article published in the *Collectors Club Philatelist* for October, 1943. Other blocks and pairs of proofs from this plate show some unrecorded double transfers. Of this issue he also has several die proofs in trial colors, full size of the die showing the cross hatching applied to prevent slipping of the 3½ inch wide transfer rolls then in use.

Of the 1851-60 issue we saw the unique 3c die proof full size (37.6 x 46 mm.) die sinkage in dim v. dusky blue (48 n/1) and India plate proofs of the 5c in a block of 8 (2 x 4) with Plate No. 2 and Imprint at the right, and the 24c, 30c and 90c each in blocks of 12 (3 x 4) with Plate No. and Imprint also at the right. He also has a block of four plate proofs of the rare 30c black on India. Of this 30c plate Mr. Burroughs told us that at least 60 positions were recut on the bust over 30.

Of the 1861 Premieres Gravures he displayed the only known 1c indigo block of four on India paper, which is not yet cataloged by Scott, and a Plate No. 1 strip of four ultramarine (51 l/o) on India paper. Of the 3c red he has a block of 6 (3 x 2) and of the 5c brown Plate No. 3 block of 12 (6 x 2) both on India paper. Rare die essays of the premiere 3c red, 12c black and 24c Type II large die proofs with both the latter signed by William E. Marshall engraver of both these vignettes, are the documentary evidence by which the engraver of these heads is known. Mr. Burroughs also displayed both 24c Type I and Type III die essays and a plate block of 50 (10 x 5) from the bottom of the right pane of Plate No. 6, printed after re-entry of this 24c plate. He has a horizontal strip of four of the 30c, and a block of four of the 90c, premieres gravures both on India paper. Of this 90c he also has die proof No. 8 in dull dusky blue (47 m/2) as selected for the stamp from among at least 15 shades of blue. (Nos. 13, 14 and 15 are in the Brazer Reference Collection.) He also has the 90c India paper plate proof in a block of 50 (10 x 5) from the left pane with bottom Plate No. 18.

Of the 1870 issue we saw many unique die essays as illustrated in the U. S. Essay Catalog, especially of the 2 cents and 6 cents. Plate blocks on India paper of the 2c brown (10 x 2) 20 with Plate No. 12, 6c (10 x 5) 50 from Plate No. 26, 10c 20 (10 x 2) from bottom of Plate No. 18, 12c 20 from Plate No. 24, 15c 20 (10 x 2) from Plate No. 20,

24c 30 (10 x 3) from top of Plate No. 21, 30c 50 (10 x 5) from Plate No. 22 and 90c 20 (10 x 2) from bottom of Plate No. 23 in rose carmine. Of this issue he also has the 15c vignette die essay 152E-Ba in black and a 3c black die proof.

Of the 1873 issue the 2c brown plate block of 50 (10 x 5) and the 1875 2c vermillion in a bottom Plate No. 412 block of 20 (10 x 2) were shown. An 1879 issue of American Bank Note Co. 30c black block of 12 (6 x 2) from bottom of Plate No. 405 was shown.

The rare India plate proofs of the 1887 1c blue were shown in a top block of 12 (6 x 2) with Plate No. 577 still adhering to the original card blotter backing, and the 1888 5c blue in a top Plate No. 488 strip of six.

As a record of the engravers Mr. Burroughs has collected other die proofs signed by them as follows:

1887—3c vermillion endorsed "Worked over by George H. Seymour."

1888—4c carmine, vignette by Alfred Jones, frame by D. S. Ronaldson.

1890—1c vignette by E. C. Steimle, frame by D. S. Ronaldson.

—2c vignette by Charles Skinner, frame by D. S. Ronaldson.

—3c vignette by Charles Skinner, frame by D. S. Ronaldson.

—4c vignette by Alfred Jones, frame by D. S. Ronaldson, after a large engraving by Henry Gugler (F. Ellis).

—4c Essay 222E-A (A. B. N. Co. die C-226) vignette was from A. B. N. C. die No. 449.

—5c vignette by Charles Skinner, frame by D. S. Ronaldson.

—6c vignette by Charles Skinner, frame by D. S. Ronaldson.

—8c vignette by Charles Skinner, frame by D. S. Ronaldson.

—10c vignette by Charles Skinner, frame by D. S. Ronaldson.

Webster is after a R. W. H. & E. framed engraving.

—15c vignette by Charles Skinner, frame by D. S. Ronaldson.

—30c vignette by Alfred Jones, frame by D. S. Ronaldson.

—90c vignette by E. C. Steimle, frame by D. S. Ronaldson.

To close his exhibition Mr. Burroughs displayed the only known die proof of the State Department TWO DOLLARS complete, with the engraved bottom labels of value for the FIVE DOLLARS, TEN DOLLARS and TWENTY DOLLARS at the side. He also has a hybrid proof of the \$2.00 signed by Charles Skinner engraver of the Steward vignette and by David J. Smillie engraver of the frame and lettering for the four dollar value designs.

At the May meeting, through the courtesy of D. F. Kelleher an anonymous volume of very rare 1847 essays and proofs was exhibited and explained by Clarence W. Brazer, after which Eugene Costales showed the great lot of U. S. Essays & Proofs, also from an anonymous collection, which were to be sold at his auction sale on May 31 as reported elsewhere in this JOURNAL. The most unusual event, probably never to be repeated, was the showing of 1847 5c and 10c reproduction plate proofs in complete sheets of 50 on card by both exhibitors and an additional pair of complete sheets on India paper by Mr. Costales. The two pairs of card sheets were compared and found to be from different printings, the colors of the sheets exhibited by Costales being the 1893 printing and those exhibited by Brazer of an earlier printing.

The 1847 Collection contained many die proofs in trial colors on colored bond papers not yet listed by Scott's U. S. Catalogue, Atlanta trial color plate proofs, die essays of the 5c and 10c vignettes and separate frames, trial color die proofs on India paper and original plate proofs.

The Costales Auction lots covered the whole range of U. S. essays and proofs from 1847 to 1912, comprising 459 lots, the most important of which will be found listed in Reports of Auction Sales elsewhere in this JOURNAL.

The June 14th meeting was devoted to exhibits of 25 pages by members. There were eleven members and two guests present.

S. Altmann's exhibit was, upon request, explained by Clarence W. Brazer who gave us much information about the varieties shown. It included Atlanta trial color proofs of the 1851, 1861, etc.

Julian F. Gros showed a magnificent collection of the Atlanta trial color proofs of all the Official and Postage Dues. His pages are beautifully mounted and lettered and the collection is complete except a few of the high value State Department's of which only ten of each, plus four or five from the A. B. N. Co. Directors' albums, were originally available to collectors. No 1847 Atlanta's have been found in the A. B. N. Co. Directors' albums, so only 50 are available.

Andrew Rasmussen displayed a very interesting collection of the 1869 Atlanta proofs in the only lot of blocks of four known. He also included many interesting collateral engravings.

Clarence W. Brazer exhibited U. S. Postal Card Essays for the first issue in 1872, from which the Catalog now appearing in the JOURNAL was written.

Thomas F. Morris closed the evening exhibition with a grand showing of U. S. 1870 essays and proofs. We saw many die essays in beautiful colors, some of which are autographed by the engravers. He also has a very fine lot of India paper plate proofs in blocks of 40 and 50 with imprint and plate number.

By-Laws of Chicago Chapter No. 2 Essay-Proof Society

1. MEMBERSHIP, DUES. Any member of the Essay-Proof Society resident in our territory may join this Chapter by paying annual dues of one dollar to the Secretary to cover notices, rent and any other expenses that may be approved by vote at any regular meeting.

2. FISCAL YEAR. The fiscal year shall begin on July 1st.

3. TERRITORY. The territory of this Chapter shall include the counties of the State of Illinois.

4. MEETINGS. Regular meetings shall be held in the City of Chicago, Illinois at 8 P. M. on the third Thursday of each month.

5. OFFICERS. At the regular meeting in August a Chairman and Secretary shall be elected to serve for the following year or until their successors are elected. The duties of the Chairman shall be to preside at the meetings and to arrange in advance for exhibits to be shown. The duties of the secretary shall be to collect the dues and pay bills, send notices of all meetings to each member and the stamp editors of the Chicago papers one week in advance of the meetings, to keep minutes of the meetings and send a copy thereof to the JOURNAL Editor and in case of absence of the Chairman to preside at meetings. He shall also immediately after the annual meeting in August prepare and submit to the Secretary of the Essay-Proof Society an annual report containing a full list of members during the year, the amount of dues received, a report of expenses during the year, and a short resume' of the years activities of this Chapter. In case of absence of the secretary, the chairman may appoint a Secretary Pro-Tem.

6. AMENDMENTS. These By-Laws may be amended by a majority vote of the members in good standing present at any regular meeting providing that any proposed amendments be submitted by mail to each member at least one week prior to the meeting. A copy of the By-Laws and all future amendments shall be sent by the Chapter Secretary to the Secretary of the Essay-Proof Society, and to the Chairman of the E-P Society Committee on Chapters & Units, and they shall not take effect until approval of the Society Board of Directors has been received by the Secretary of this Chapter.

Dr. Clarence W. Hennen, *Temporary Chairman*.
841 E. 63rd Street
Chicago, Illinois.

Mr. Charless Hahn
P. O. Box 5
Winnetka, Illinois

Mr. V. E. Sisson, *Temporary Secretary*.
Standard Railway Equipment Mfg. Co.
4527 Columbia Avenue
Hammond, Indiana

Mr. Paul R. Fernald
Geneva, Illinois

Mr. L. H. Barkhausen
231 South LaSalle Street
Chicago 4, Illinois

Mr. Ben Reeves
4429 North Keystone Avenue
Chicago 30, Illinois

Mr. Anthony C. Russo
1434 North Kolin Avenue
Chicago 51, Illinois

Mr. David Lidman
The Chicago Sun
400 West Madison Street
Chicago, Illinois

All Essay-Proof Society members, residents or with offices, in the State of Illinois are cordially invited to join the Chicago Chapter and attend the meetings on the third Thursday evenings.

Society Official Business Section

Meeting of the Board of Directors, May 10, 1944

President Smeltzer called the meeting to order at 5.30 p. m. at the Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Smeltzer, Brazer, Morris, Rich and Zervas; and proxies for Messrs. Costales, Hennan, Sisson and Rosell.

On roll call by the Secretary, a quorum was established.

The minutes of the meeting of March 8, 1944, were read and approved.

The Treasurer presented his report, of this date, showing in detail total receipts to date of \$1003.50, total expenditures to date of \$611.54, cash on hand \$391.96. The report was accepted. A discussion of the financial position of the JOURNAL, and of probable sources of increased JOURNAL income, followed.

The Secretary presented 25 applications for membership, which were elected as members, subject to the requirement of 30 days of posting for those received since April 10, and to receipt of satisfactory replies from references in 9 cases.

A motion of regret, with instruction to transmit to the family of the deceased, was passed with reference to the death of member Eugene Klein.

Without motion being passed, consensus of opinion of the Board, as directive to the Editor and the Business Manager on the matter of sales of the JOURNAL in quantity, and handling of supply of back numbers, was secured. Discussion, also without motion, was given to the matter of annual or other awards by the Society for outstanding service in the study of essays and proofs, and to that of certificates by this society for exhibits of essays and proofs.

On motion, reports from the various standing committees of the society are to be required in writing by July 1.

The Treasurer presented the Treasury Department questionnaire and affidavit required of all organizations under the income tax law. Without motion, after discussion helping with correct filling in of this questionnaire, the matter was left in his hands.

Bills were then presented for printing, cuts, society stationery and secretary's out-of-pocket expenses, and were ordered paid by the Treasurer.

The matter of the proposed plan for operation of a Sales Department was taken up and laid over to the first subsequent meeting at which time for detailed consideration will be available.

At 7.35 on motion, the meeting adjourned.

STEPHEN G. RICH, *Secretary*.

Meeting of the Board of Directors, June 14, 1944

President Smeltzer called the meeting to order at 5.35 p. m. at the Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Brazer, Morris, Rich, Smeltzer and Zervas; and proxies for Messrs. Costales, Hennan, Mitchell, Rosell and Sisson.

On roll call by the Secretary, a quorum was established.

The minutes of the meeting of May 10, 1944 were read and approved.

The Treasurer presented his report, of this date, showing total receipts to date of \$1087.75, total expenditures to date of \$232.76, and balance on hand \$154.99. An analysis of the cost of each number of the JOURNAL and corresponding income was included, together with a JOURNAL budget for 1944-45. The low figure of cash on hand was attributed to payments for JOURNAL advertising not yet received, and to this being the period just before dues income for 1944-45 starts to come in. The report was accepted.

The Secretary presented 20 applications for membership. These persons were elected as members, subject to the requirement of 30 days of posting for those received after May 14, and to receipt of satisfactory replies from references in 9 cases in which these had not yet been received.

With the application of Mr. R. Lowe for membership, application to become a Life Member was included. On motion, this was accepted, to take effect when the Life Membership payment had been received.

On motion, carried, President Smeltzer appointed Messrs. Brazer, Morris and Rich as a committee to investigate investment of life membership funds of the society.

The Editor reported, in detail, on progress on No. 3 of the JOURNAL. The report was accepted.

The Secretary reported progress on incorporation of the Society, and submitted a draft of the completed form, for additions and changes by the Board. After discussion of needed changes, the Secretary was instructed to proceed with the incorporation.

The matter of the proposed Sales Department was laid over pending further information from Member George C. Hahn. An informal discussion of the problem of advertising in the JOURNAL and of sales of Journals to non-members, concluded the matters handled.

At 6.35, on motion, the meeting adjourned.

STEPHEN G. RICH, *Secretary*.

Chicago Meeting

During the Chipex-S. P. A. gathering, Chicago, Ill., August 10 to 13, 1944, a meeting of Essay-Proof Society members has been arranged, under the sponsorship of Dr. Clarence Hennan. The organization of a Chicago Chapter is included in the agenda.

The meeting is scheduled for Friday, August 11, 1944, at 12.30 midday, as a luncheon gathering, at the LaSalle Hotel.

Will members and others interested, who expect to be at the S. P. A. Golden Jubilee Meetings, please note.

Secretary's Report

April 1 to June 30, 1944

During the three months just ended, your Secretary has handled the largest number of applications for membership received in any similar period since the Society was organized, and in fact more than twice as many as in any previous three-month report period.

The members actually admitted total 71 in this quarter-year, making a total of 231 members admitted since the start of the Society. With the death of one member, our roster stands at 230 as of June 30, 1944. The membership now includes the following countries besides the United States; Canada, Chile, Costa Rica, England, South Africa. One application for life membership has been received, but cannot yet be bulletined.

The matter of establishing a Sales Department is still in process, and at time of reporting, word is daily expected from Mr. Hahn as to definite revised plans. The matter of incorporating the Society is also in process, having been under way during the quarter-year now ending.

During the quarter-year just ending, the Secretary's office handled and turned over to the Treasurer \$218.00 of Society funds. Of this amount the analysis is:

Dues 1944-45	-----	\$167.75
Dues 1943-44	-----	2.25
Contribution	-----	10.00
Journal Funds	-----	38.00
		<hr/>
		\$218.00

JOURNAL funds, especially payments for advertising, have gone direct to the Treasurer or via the Editor to him, and memorandums of such funds received are sent the Secretary, so that his ledger accounts as business manager of the JOURNAL may show the appropriate entries. Bills for outstanding advertising accounts have been sent, and payment of the few amounts is expected ere this appears in print.

For the period January 1 to March 31, 1944, the corresponding amount handled and paid over to the Treasurer is \$260.25. This sum is larger mainly because of nearly \$100.00 more of JOURNAL advertising payments which came through the Secretary's office when JOURNAL No. 1 was published.

Your Secretary has been much aided in his work by the Treasurer, and must specially thank the various officers and directors for their forbearance when various matters were not handled as promptly as might have been expected. Such delays are due largely to carrying on the secretarial work in and with the business of a somewhat understaffed publishing office.

STEPHEN G. RICH, *Secretary*.

The Essay-Proof Society

Members Admitted, April 1 to June 30, 1944

Members previously admitted are listed in membership roster, January 1944 Journal, pp. 61-63 and April 1944 Journal, p. 111.

(Co) after number indicates contributing member for 1943-44.

160	Bruechig, Emil, 522 Fifth Ave., New York 18, N. Y. (Dealer; Airmails including Essays and Proofs).
161	Serphos, Norman, 1 West 47 St., New York 19, N. Y. (Dealer).
162	Gridley, Charles S., 15 Wellington Place, New Brunswick, New Jersey (3 Cents 1851).
163	Ford, Allyn K., 100 North 7th St., Minneapolis 3, Minn. (No specialty stated)
164	Miebauer, Robert, 154 Nassau St., New York 7, N. Y. (U. S. including Essays and Proofs).
165	Jankowski, Lester, 10 South LaSalle St., Chicago 3, Ill. (Poland).
166	Schneckenburger, Martin G., 359 Sycamore St., East Aurora, N. Y. (U. S. and Photos of Designs).
167	Stryker, S. Kellog, 731 Midland Road, Oradell, N. J. (Dealer).
168	Heiman, Irwin, 2 West 46 St., New York 19, N. Y. (Dealer).
170	Fifield, Edson J., 500 Fifth Ave., New York 18, N. Y. (Dealer).

- 171 Truman, Robert O., 160 Hillside Ave., River Edge, N. J. (Greece, including Essays and Proofs).
- 172 Jurgens, A., 26 Woodside Road, Tamboers Kloof, Capetown, South Africa (Cape of Good Hope and Bechuanaland, including Essays and Proofs).
- 173 Mason, James E., 626 Wendover St., Philadelphia 28, Penna. (U. S.).
- 174 Durfee, Frederick H., P. O. Box 126, Gloversville, N. Y. (U. S. stamps and Postal Cards).
- 175 Lyon, Stephen C., 51 Empire St., Providence 3, R. I. (Dealer).
- 176 Barr, Jere. Hess, 533 Penn St., Reading, Penna. (Early Foreign Covers).
- 177 Fox, John A., Floral Park, L. I., N. Y. (Dealer).
- 178 Arn, Walter S., 3418 Cottman St., Philadelphia 24, Penna. (Postal Stationery).
- 179 Emerson, J. Fred, D.D.S., 829 Park Ave., Baltimore 1, Md. (Brazil to 1889).
- 180 Miller, Michael, 26 South Calvert St., Baltimore 2, Md. (U. S. & Danish West Indies, including Essays and Proofs; Ballons Montes).
- 181 Myers, Archy S., 7024 Georgian Road, Philadelphia 38, Penna. (Belgium 1849-61 including Essays).
- 182 Worcester, Joseph A., Jr., 415 Clinton Ave., Bridgeport 5, Conn. (Liberia, Nicaragua).
- 183 Stettmund, Jack, Jr., 318 West Third St., Oklahoma City 3, Okla. (U. S. including Essays and Proofs).
- 184 Steinbrugge, Karl V., 7114 S. E. 17th Ave., Portland 2, Oreg. (No specialty stated).
- 185 Shelton, Herbert L., 1621 Avondale Crescent, Vancouver, B. C., Canada. (Chile, Peru, France & Colonies).
- 186 Baumgartner, George, 91 Kingsbury Road, Garden City, L. I., N. Y. (U. S. Maps and Proofs).
- 187 Morgan, Richard H., P. O. Box 126, Princeton, New Jersey. (Belgium, Netherlands).
- 188 Hargest, George E., Ph.D., Clark University, Worcester 3, Mass. (U. S. 19th).
- 189 Bauer, Robert O., 4747 North 15th St., Philadelphia 41, Penna. (U. S. War Dept.).
- 190 Ball, Charles I., 1265 Marlowe Ave., Cleveland 7, Ohio. (British Colonies).
- 191 Beals, Major David T., III, 3rd F. A. Bn., A. P. O. 259, Camp Polk, Louisiana. (U. S. Bank Note Issues).
- 192 Von Gross, Gustave A., 317 South 15th St., Philadelphia 2, Penna. (Switzerland).
- 193 Jefferys, Harry L., 121 Valley Road, Ardmore, Penna. (U. S. 1851-79).
- 194 Deglman, John N., P. O. Box 177, Marquette, Mich. (U. S.).
- 195 Wardwell, Daniel W., P. O. Box 284, Rome, N. Y. (U. S. 1851-57 Issues).
- 196 Pollard, Stanley, 339 Devoy St., New Westminster, B. C., Canada. (Finland).
- 197 Ahman, Bernard L., Jr., 3213 Frisby St., Baltimore 18, Md. (Guatemala, Canada).
- 198 Irwin, Lt. Phil. A., Jr., P. O. Box 1271, Southern Pines, N. C. (U. S.).
- 199 Windner, Julius, 1728 Marlton Ave., Philadelphia 4, Penna. (Austria, Lombardy and Venetia).
- 200 Simons, C. Dewar, Windrode House, Seagate Road, Staten Island 5, N. Y. (No specialty stated).
- 201 Bessey, Edw. F., Golf Road and Riverside Drive, Crystal Lake, Ill. (U. S.).
- 202 Hall, Ralph N., 140 Federal St., Boston 10, Mass. (No specialty stated).
- 203 Aschenbrenner, George W., 558 North 4th St., Covina, Calif. (U. S. Postal Cards).
- 204 Bonilla-Lara, Alvaro, Apartado 686, San Juan, Costa Rica. (Latin-American Essays and Proofs). Essays and Proofs.
- 205 Wiley, Bennett H., 71 Alexander Ave., White Plains, N. Y. (U. S. Proofs).
- 206 Wade, James M., 939 Roosevelt Ave., Union, Union Co., New Jersey. (U. S. Currency).
- 207 Raymond, Wayte, 654 Madison Ave., New York 21, N. Y. (U. S. Currency).
- 208 Hokensen, Albert W., Palmerton, Penna. (U. S., Hawaii and British North America).
- 209 Saunders, J. Donald, 426 Broad St., Oneida, N. Y. (South and Central America including Proofs and Essays).
- 210 Crowley, L. J., 1512 Fontaine Road, Lexington 28, Ky. (U. S. 19th, and 1869 Proofs).
- 211 Plass, Gilbert N., Metallurgical Laboratory, Eschschall Hall, University of Chicago, Chicago 37, Ill. (U. S., British and French Essays and Proofs).
- 212 Blank, E. C., 242 Irving Ave., Dayton 9, Ohio. (U. S.; General Air Mail).
- 213 Burton, James W., M. D., 6511 Van Nuys Boulevard, Van Nuys, Calif. (Liberia).
- 214 Hall, John H. Jr., P. O. Box 425, Hartsdale, N. Y. (U. S., Spain).
- 215 Herrick, F. Herrick, 33 East End Ave., New York 28, N. Y. (U. S. 1847 issue, including Proofs).
- 216 Davenport, L. A., 230 Lonsmount Drive, Toronto 10, Ont., Canada. (Dealer).
- 217 Lowe, Robson, 50 Pall Mall, London S. W. 1, England. (Dealer and Publisher).
- 218 Miller, Clarence E., 34-40 79th St., Jackson Heights, L. I., N. Y. (U. S.).
- 219 Kimmel, A. Murl, Robinson, Kansas. (U. S., Balbo Flight, Civil War Patriotics).
- 220 Stinger, William W., P. O. Box 142, York, Penna. (General).
- 221 Thrall, E. W., 610 Arlington Ave., Berkeley 7, Calif. (Postage Dues).
- 222 Velek, John, 2229 Kimball Ave., Chicago 47, Ill. (Czechoslovakia).
- 223 Jumper, B. Filmore, 5936 Elsinore St., Philadelphia 20, Penna. (Mexican Postal Stationery).
- 224 (Co) Percival, Milton F., M. D., 2332 South Broad St., Philadelphia 45, Penna. (U. S. Postage and Revenues).
- 225 Perry, Andrew R., 26 Custom House St., Providence 3, R. I. (Dealer).
- 226 Jessup, Edgar B., 1475 Powell St., Oakland 8, Calif. (Early U. S.; Early California Covers).
- 227 Martin, William R., 87 Fairview Ave., Groton, Conn. (U. S. Stamps and Postal Cards).
- 228 Brewer, Walter M., 1320 Fifth Ave., San Diego 1, Calif. (U. S., Canada).

- 229 Windsor, Percy H., Trefnant, Ringley Ave., Horley, Surrey, England. (No specialty stated).
 230 Norris, Wesley E., 268 South First St., San Jose 17, Calif. (No specialty stated).
 231 Vanderhoof, E. R., 339 Grand Ave., Long Beach 4, Calif. (Revenues).

Applications for Membership Received

June 1 through June 30, 1944

These will be admitted, if qualifying between July 2 and July 31, 1944. They are listed in the order received, with tentative membership numbers.

- 232 Lee, Russell K., Residence Park, Palmerton, Penna. (U. S.).
 233 Virden, George E., 7th and Main Sts., Russell, Kansas. (No specialty stated).
 234 Wright, S. Joseph, P. O. Box 375, Beloit, Wis. (No specialty stated).
 235 Sharp, Joseph C., Room 1000, 465 California St., San Francisco 4, Calif. (Postal Stationery of U. S., U. S. Possessions, etc. including Essays and Proofs).
 236 Monroe, William H., 212 West Jewell Ave., Salina, Kansas. (U. S.).
 237 Stevenot, Herbert A., 145 Hicks St., Brooklyn 2, N. Y. (No specialty stated).
 238 Rickard, Harry, 2547 218th Place, Long Beach 6, Calif. (Dealer).
 239 Plotz, Cavid O. G-E, 10 Monroe St., New York 2, N. Y. (No specialty stated).
 240 Brill, Edward H., P. O. Box 491, New Brunswick, New Jersey. (Philatelic Literature).
 241 Mozian, Herant, 505 Fifth Ave., New York 17, N. Y. (Dealer).
 242 Mannist, Milton, 22 Grant Ave., Manoa, Penna. (Canada 19th Century).
 243 McDonough, James F., 32-26 47th St., Long Island City 3, N. Y. (U. S. plate proofs).
 244 Laney, T. G., 321 South Boston St., Tulsa 3, Okla. (Specialty not stated).

Changes in Membership List

April 1 to June 30, 1944

Deceased:

- 106 Klein, Eugene, Philadelphia, Penna., April 30, 1944.

Name Misspelled:

- 103 Harmer, Henry R., 32 East 57 St., New York 22, N. Y. (First name incorrect in January report).
 150 Holcombe, Henry W., 321 West 94 St., New York 25, N. Y. (Middle initial incorrect in April report).
 142 Strassman, Max, 534 Lexington Ave., New York 17, N. Y. (New address as below; spelling of name corrected).

Address Changes:

- 130 Burger Arthur, New York, N. Y., to 90 Nassau St., New York 7, N. Y. (Zone added).
 C 52 Costales, Eugene N., New York, N. Y., to: 99 Nassau St., New York 7, N. Y. (Zone added).
 113 Lederer, Howard A., New York, N. Y., to: 1075 Park Ave., New York 27, N. Y. (Correction).
 C 60 Mott, Kenneth, "Peekskill" N. Y., to 390 Nelson Ave., Peekskill, N. Y. (Correction).
 140 Neinken, Mortimer L., Brooklyn, N. Y., to 5500 Fifteenth Ave., Brooklyn, N. Y. (Correction).
 C 19 Rosell, Frank W., Albany, N. Y., to 90 State St., Albany 7, N. Y. (Zone added).
 C 5 (Co) Sisson, Vinton E., Chicago, Ill., to 10650 South Seeley Ave., Chicago 43, Ill. (Zone added).
 159 Steinway, Theodore E., New York, N. Y. to 109 West 57 St., New York 19, N. Y. (Correction by member).
 142 Strassman, May, New York, N. Y., to 534 Lexington Ave., New York 17, N. Y.

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